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PREMIERE OF "LE COQ D'OR" A METROPOLITAN SUCCESS

Rimsky-Korsakoff Opera, a Combination of Pantomime and Singing, Proves to Be Brilliant Spectacle and Fascinating Music—Excellent Interpreters and Striking Scenic Display

A long awaited premiere was that which took place at the Metropolitan Opera House on Wednesday evening, March 6, when Rimsky-Korsakoff's "Le Coq d'Or" was given its first hearing in America. There had been much advance interest in the work, chiefly because of its Paris and London performances several years ago, when those productions took place over the protest of the late composer's widow and son, who insisted that "Le Coq d'Or," being an opera, should be given as an opera, and not in the version made by Michael Fokine, the dancer, who conceived the idea of letting pantomimists portray the action, their supposed utterances being sounded by solo singers and chorus (without costume) seated about the edge of the stage, and synchronizing their measures with the movements of the physical interpreters. Although Rimsky-Korsakoff had left explicit instructions that singers were to act the story, but confine themselves to such forms of expression as would not interfere with their vocalism, nevertheless it was felt by Fokine and the Paris and London producers that the nature of the story, a blend of ballet, pantomime and extravaganza, with a strong flavoring of burlesque, called for too strenuous exertions to be accomplished successfully by orthodox opera singers. No doubt the Paris and London managers also were actuated by the fact that the Ballet Russe was having a tremendous vogue there at that time, and the public was intensely interested in the terpsichorean form of entertainment allied with symphonic orchestral accompaniment, or rather elucidation.

The Metropolitan Opera decided very wisely to repeat "Le Coq d'Or" here in the amended form as given in the French and English capitals, and Adolph Bolm (late of the Ballet Russe) was commissioned to stage the piece, while Willie Pogany, a Hungarian, was intrusted with constructing the designs for the scenery and costumes. Pierre Monteux had the orchestral part under his direction.

It may be said at once that to any one with the slightest sense of modern art, musical and otherwise, and with an appreciation of satirical burlesque and whimsical humor, "Le Coq d'Or" will appeal as a delightful and highly stimulative novelty. To any one afflicted with lack of imagination and the obsession that only Verdi and Donizetti wrote operas, and only Wagner, Puccini and Strauss composed music dramas, the Rimsky-Korsakoff odd mixture of fairy tale, political satire, drama, comedy, ballet and pantomime, "Le Coq d'Or," will appear highly exaggerated, nondescript, futile, with here and there a frankly melodious or colorful bit in the orchestra to give interest to the musical proceedings.

It is needless to repeat the story of the piece at this time, for it was given in its entirety in last week's issue of the MUSICAL COURIER. It is a strange tale, this fanciful poem by Puschkin, and the present writer does not intend to explain it. Probably the political satire in the piece was applicable to certain conditions in the author's own time; some of the flings are as appropriate when fitted to several monarchies and republics of our own day. The symbolism in "Le Coq d'Or" is not at all clear—a fault that is found also in the Wagner mythological librettos—and further confusion ensues when, after the work is finished, a drop curtain falls, in front of which the Astrologer, one of the main characters of the piece, crosses the stage and delivers a few reassuring strains, telling the audience cryptically not to worry about the tragic end just witnessed, for the whole narration is only a piece of fiction, and the sole human beings in it are himself and the Queen. Inasmuch as the Queen had risen fabulously from out of the ground (Act II) and later disappears instantaneously (Act III) as though she owned another Wagnerian tangle, the interpretation of the Astrologer is difficult to understand. However, that militates not one iota against enjoying the spectacle of King Dodon's spectacular court with its gingerbread and peppermint candy scenery, the antics of that comical ruler with his rosy beef cheeks, the drollery of Amelfa, the Chief Lady of the Household, the screamingly funny doings of the courtiers, peasants, soldiers, the huge wooden horse on which Dodon rides to war, the luminous eyed crows and vultures painted on the trees of the terrifying second act scenery, the Queen's seductive dancing and her wonderful description of

her charms, and the final episode where the golden cock, throwing off its false guise as Dodon's protector, punishes that selfish, gluttonous and stupid ruler by pecking him on the head and causing his death. Sad as the happening is, the audience is made to roar with laughter over the caricatured grief of the dead King's friends and followers. (This is a bit of satire which every one can understand.)

The staging of "Le Coq d'Or" reflects greatly to the credit of Adolph Bolm and of the material supplied him by the Metropolitan. He had no Ballet Russe specialists to work with, and what he has accomplished with the regular personnel of our opera house is nothing short of amazing. His own contribution as King Dodon leaves nothing to be desired in the way of expressive pantomime and grotesque comedy. Rosina Galli, as the Queen, looks as dangerously and darkly beautiful as the role demands, and

(Continued on page 8.)

GABRILOWITSCH LEADS CINCINNATI ORCHESTRA

Conductor Wins Unequivocal Success and Is Given Rousing Demonstration by the Audience—Henry Hadley Directs Novelties on Sunday Afternoon Program

Under the direction of Ossip Gabrilowitsch, the latest guest-conductor, the eleventh concert of the Cincinnati Symphony Orchestra's season was given in Emery Auditorium on Friday afternoon, March 8, with Rudolph Ganz as the soloist.

With a program of great conservatism, Gabrilowitsch, following his recent pronounced triumph with the baton in Detroit, made his bow to Cincinnati audiences. His local appearance as a pianist had given the audience an idea of his musicianship and artistic perceptions. His performances in the capacity of conductor were of such a quality as to assure his value in the wider sphere of expression he has undertaken to follow.

The program opened with the "Egmont" overture of Beethoven, which was given an analytical, musical and stately performance. The Tchaikowsky fantasia, "Romeo and Juliet," afforded the new conductor the opportunity to display his gifts in the more colorful, picturesque and passionate school of orchestral leading. He succeeded admirably in making the melodies sing their way through the instrumental texture and he made them express their full appeal without growing over-sentimental. At the same time Gabrilowitsch maintained the full variety of color, rhythm and dynamics. In the Mozart symphony, G minor, Gabrilowitsch showed his musical endowment at its highest level. The exquisite beauty of the Mozart music was given a rare rendition. Clearness, loveliness of line, and refinement of tone and spirit marked every measure. An original presentation of the familiar "Tannhäuser" overture concluded the performances. It stirred unbounded enthusiasm.

There was little doubt as to the very striking success made by Gabrilowitsch as guest-conductor of the Cincinnati Orchestra. The audience literally rose to him and showed its appreciation in a notable demonstration. His debut may be safely set down as one of the important events in the musical history of Cincinnati.

The soloist of the concert, Rudolph Ganz, that justly renowned pianist, selected the Liszt A major concerto for his offering, and he gave it a spectacular and yet thoroughly authoritative reading. As an encore he played the popular third "Liebestraum" of Liszt. The program was repeated on Saturday evening.

Mr. Gabrilowitsch had been severely ill on Friday morning, the day on which he was due to make his bow to Cincinnati audiences. He suffered an attack of ptomaine poisoning during the night, and for a while it looked as if the scheduled concert would have to be called off. He was obliged to remain in his room until the last moment previous to his concert, which, however, he managed to conduct without showing any hesitation, although still suffering from the effects of the poisoning. Mrs. Gabrilowitsch arrived in Cincinnati on Saturday to remain with her husband during his engagement as conductor.

Hadley at Popular Concert

The program presented by the orchestra at the Sunday afternoon popular concert in Music Hall, March 3, under the direction of Henry Hadley, another guest-conductor, included a number of important and interesting novelties. A large audience gathered to hear Hadley's final concert. The fact that four of the orchestral numbers were heard for the first time in this city made the concert all the more enjoyable and interesting. The most important of the numbers were the charming and very cleverly wrought "Mother Goose" suite of Ravel, and the "Culprit Fay" of Hadley's own composition. It was the first time that Ravel had his name on a Cincinnati Symphony Orchestra's program. Hadley's "Culprit Fay" is in the nature of a highly imaginative scherzo. Another novelty of importance was a "Southern Rhapsody" by a young American composer, Lucius Hosmer, also heard here for the first time. It is a well scored fantasy of the more popular Southern melodies, with a very skilful contrapuntal treatment of the stirring "Dixie" and "Swanee River" as the climax. Two classic numbers on the program were also well received, the "Magic Flute" overture and the "Leonore" No. 3, of Beethoven. In these Hadley showed his thorough acquaintance with the classics. A charming arrangement of MacDowell's "Claire de Lune," an orchestral version of the popular "Liebestraum" of Liszt, and an entr'acte of Hadley's "Pipes of Pan" were the other orchestral numbers. Hadley's conducting was

(Continued on page 25.)



KOSCAK YAMADA.

Conductor of the Philharmonic Society of Tokyo and the first Japanese composer to write in the larger forms of Occidental music, who is now on a visit to America, where he will remain for some time, making a general study of music in this country. A biographical sketch of Mr. Yamada appears on page 14 of this issue.

Chicago Opera Pays Big Tax in Boston

On Monday afternoon of this week, Charles A. Ellis, the Boston manager who was in charge of the local management of the Chicago Opera Association's two-weeks' season there, paid to John F. Malley, Collector of Internal Revenue for the Boston district, the sum of \$11,649.40, representing the war tax due on the sale of tickets for the Chicago organization's Boston visit. This must be pretty near a record return for any theatrical enterprise.

Frieda Hempel to Marry

Frieda Hempel announces her formal engagement to W. B. Kahn, president of the International Silk Company. The marriage will take place within six weeks, it is announced. Miss Hempel now is on a concert tour, following her very successful season at the Metropolitan, where she has been appearing all winter.

Elman Leaves Metropolitan Bureau

The MUSICAL COURIER learns that Mischa Elman, the violinist, will not be under the management of the Metropolitan Musical Bureau for the season of 1918 and 1919. The separation of Mr. Elman from the bureau, which has managed him this season, was entirely an amicable arrangement.

TWO NEW SYMPHONIC CONCERT SERIES ESTABLISHED IN PARIS

The Concerts Padeloup Revived and Concerts du Parthénon Organized—
American Student Atelier Reunions Re-established—
Sidelight on Coffee Prices

30 Rue Marbeuf (Champs Elysées),
Paris, February 11, 1918.

At the Lamoureux-Colonne Concerts, Camille Chevillard gave a first hearing of Henri Lutz's symphonic poem, "Le Château abandonné." This work is perhaps less richly imaginative than others by Lutz. It is a matter of congratulation that M. Chevillard has given a revival of the "Nef," by Samazeuilh. This symphonic study had already been given at the Lamoureux Concerts, also at the Concerts Colonne. It was with real pleasure that one listened again (the first time since the beginning of the war) to Jeanne Raunay in the "Claire de Lune," a symphonic study for voice and orchestra by Vincent d'Indy; and in the airs of the Countess from Mozart's "Les Noces de Figaro." Other numbers on this program were the overture to "Patrie," by Bizet, and the Rimsky-Korsakoff symphonic suite "Schéhérazade."

The last Chevillard program was interesting and the execution—was so in spots. Marguerite Long played with remarkable musical ability Beethoven's piano concerto in E flat. Ketty Lapeyrette chose out of her wide repertoire Alfred Bruneau's "Navire" (its first audition) and a fine scene from Gabriel Fauré's "Prométhée." Henri Büssert's symphonic poem "Hercule au Jardin des Hespérides," after its long rest of fifteen years in M. Chevillard's repertoire, was heard again with pleasurable interest; Lalo's overture of "Fiesque" needs must be appreciated for its beauty when played at the rightly chosen moment for the public, which M. Chevillard failed to do. Paul Dukas' admirable symphonic poem, "La Péri," also requires an artistic sense of appropriate context. Leo Delibes' "Sylvia" (cortège de Bacchus) terminated this concert.

Concert Padeloup Overcrowded

For the Concerts Padeloup the Cirque d'Hiver, in spite of its two thousand seats, proved inadequate to hold all the lovers of good music who wished to enter last Thursday. The next Thursday concert, given with the concours of Mmes. Cesbron-Viseur, Mathieu, M.M. Plamondon and Narçon, and orchestra and chorus numbering 160 members, under the direction of Henri Rabaud, will offer the "Messe solennelle in D" of Beethoven. M. Rabaud will also give on the same occasion his "Hymne à la France immortelle" and Bizet's overture to "Patrie."

A New Symphony Society

The Concerts Symphoniques du Parthénon (the most recent of symphony societies in Paris) take place on Tuesdays at the Salle du Parthénon and will be directed by Francis Casadesu. The first of these concerts was reserved for composers who are members of the Institut and was devoted to works by C. M. Widor, Gabriel Fauré, Théodore Dubois.

Memorial for Air Raid Victims

At the Trocadéro yesterday afternoon a special reunion took place for the victims of the recent air raid. Jean Richepin recited a poem specially written for the occasion; M. Henri-Robert gave an address, Mme. la Baronne de Bourgoing (Suzanne Reichenberg, of the Comédie Française), Lucienne Bréval, of the Opéra, Mme. Roger-Miclos, the pianist, lent their help; Madeleine Roch, of the Comédie Française, interpreted the "Marseillaise," accompanied by orchestra and chorus; and Victor Charpentier, who organized this solemn matinee, conducted Berlioz's admirable "Requiem," band, orchestra, chorus, in all some 300 executants.

Battistini at the Opéra

At the Opéra, the third act of "Maria di Rohan," by Donizetti, in which Battistini made his triumphal debut at Paris, was given last evening for the Work of Sick and Wounded Soldiers. Battistini's partner was the young singer, Raymonde Vécart, as the Duchesse de Chevreuse. Mlle. Vécart has already sung with Battistini in "Rigoletto" and "Hamlet." An important "1840" concert program preceded the opera performance. M. Battistini sang a series of old Italian airs; Mlle. Vécart interpreted the air of Rosina in the "Barbier de Séville;" Mme. Croiza that of Dido from "Les Troyens" (Berlioz); Walter Morse Rummel, the pianist, played some Chopin compositions; the violinist, César Thomson, works of Vieuxtemps and Paganini; the Opéra orchestra, under Arturo Vigna, played the overtures of "La Favorita" and the "Sicilian Vespers;" Albert Lambert recited from de Musset and Lamartine.

"Monna Vanna" with Chenal

"Monna Vanna," the drama by Maurice Maeterlinck and music by Henri Février, was given at the Opéra on Saturday evening under the orchestral direction of Gabriel Grovlez. The staging has been arranged by Léon Devaux, who well understands Italian scenery. Marthe Chenal is a living personification of Monna Vanna, and her sculptural beauty of form added to the purity of voice makes her an ideal heroine, invincible in her part. Pisa, besieged by the Florentine armies, wins the victory through her saviour, Monna Vanna, whose nobility changes the low passion of the hostile commander into that of pure tenderness and reverential admiration. Other roles in the drama

are interpreted by M.M. Sullivan, Sizes, Gresse and Narçon.

Safety First

A company of workmen carrying cement, bricks and poles marched round the Opéra and as at a signal from an orchestral conductor's baton stopped before Carpeaux's beautiful sculptured group "La Danse." Soon scaffolding began to grow up around this work of art, hiding it from view in order that at the next visit from the "Gothas" no harm shall come to it. Similar precautions are being taken for the groups of the Arc de Triomphe and the stained glass window of la Sainte Chapelle, etc.

Chez Vitty

The American Student Atelier Reunions on Sunday evenings, which since the death of Rev. Dr. Ernest Warburton Shurtleff last summer had been discontinued, have again been resumed. The new leader of these reunions, who has recently arrived in Paris, is the Rev. Dr. John R. Crosser. The Atelier Reunions are held, as before, in the Ecole Spéciale d'Architecture, in the Boulevard Raspail.

Death of Auguste Amalou

The death is announced of Auguste Amalou, chef d'orchestre of the Théâtre de la Gaité and former director of the Théâtre des Arts at Rouen. Auguste Amalou for a

number of years was first chef d'orchestre of the Opéra at the Grand Casino, Vichy. He was a thorough musician and kindly gentleman. His two children inherit their father's artistic gifts. In 1916 his young daughter obtained a prize for excellence at the Conservatoire harp competition. His son, mobilized since the outbreak of the war and for two years assigned to the army in the East, is a distinguished violinist.

The funeral service of the regretted musician took place in the Church Saint Nicolas des Champs, where many friends had assembled to render a last homage to the deceased. Artists, orchestra and personnel of the Gaité-Lyrique, the Association of Chefs d'Orchestre and the administration of the Grand Casino of Vichy all sent representatives to the funeral service.

The body was interred at Vichy.

Coffee Prices at the Paris Opéra

The Intransigeant, a Parisian daily newspaper, is indignant regarding an incident in the buffet of the Opéra. Two Parisians each had a cup of coffee, for which they paid three francs; two American soldiers at a neighboring table had similar refreshment and were called upon to pay four francs. The Intransigeant suggests that there should be a 'chef de service' at the Opéra empowered to prevent this exploitation of France's allies.

At the Odéon

"Pelléas et Mélisande," the piece in five acts and nineteen tableaux by Maurice Maeterlinck, will be given for the first time at the Odéon on Sunday, both in matinee and soiree, with Gabriel Fauré's music, played by the orchestra of the Montaux Concerts, under the direction of Armand Ferté.

Walter Morse Rummel's Recitals

Walter Morse Rummel, the American composer-pianist, has given his last of a series of recitals. The program was composed of works by Chopin, Moussorgsky and Balakirew.
COMTE DE DELMA-HEIDE.

MOSCOW SEES A REVIVAL OF TSCHAIKOWSKY'S "MAZEPPA"

The Composition of the Work and Its Première in 1883—Its Tremendous Historical Significance

[Ellen von Tiedöhl's interesting letter, which follows, left Moscow on October 21, 1917, and did not reach the Musical Courier at New York until March 8, 1918. It is significant that Moscow should have a revival of so characteristic a Russian national work as "Mazeppa" at the present juncture.—Editor's Note.]

Moscow, Arbatte, Denezhny 32,
October 8 (Russian date), 21 (new style), 1917.]

In my last report I gave detailed notes on the opening of the opera season, 1917-18, in Moscow. The second opera given at the Great Opera House there during the current season was Tschaiakowsky's "Mazeppa."

The highest points in dramatic and epic poetry were reached in it by the great composer. It is one of the most impressive of music dramas, abounding in a wealth of musical invention and scenes of historical interest.

The heroes and heroines of this opera are not fantastic visions; they represent persons who really delivered a message, with their surroundings and contemporaries. The names of departed men who played a considerable role in the past of Russia are among the crowd of personalities; their spirit haunts the listeners.

The music to "Mazeppa" is identified with the logical development of the drama and becomes a medium of expression of diverse emotions of the soul and the moods of the mind.

In listening to this music one receives the impression that the composer was seized by fiery inspiration, as the music richly broadens out and flows easily on, directing the mind to the historical sequence of events. But strange to say, looking carefully at his work while composing the opera "Mazeppa," we are aware that it caused Tschaiakowsky enormous difficulties and even sadness. He suffered immensely in those days, being steeped in self-distrust, losing strength and courage and constantly thinking that his mind and soul were at an end in their march toward fresh attainments. Tschaiakowsky's letters to his brother Modest and to Mme. von Meck, published in Tschaiakowsky's biography by Modest Tschaiakowsky, give us an opportunity of hearing his complaints and of knowing the desolation he felt in carrying on his scheme.

What Tschaiakowsky Himself Wrote

The first short notes on the opera "Mazeppa" were found in a sketch in 1882, and on May 21, 1882, he wrote to his brother Modest as follows:

"Dear Modia: I am composing a new opera, 'Mazeppa,' but the work does not get on!"

In Tschaiakowsky's letter to Mme. von Meck we find a more detailed account:

You asked me why I have chosen "Mazeppa" as the subject for my opera. It happened as follows: Nearly a year ago Davidov (violinist virtuoso and director of the Conservatory of Petrograd) sent me a libretto on "Mazeppa," made by Boccerini from Poushkin's poem, "The Battle near Poltava." It did not please me at all. Nevertheless I started to improvise music to several scenes of it. But I remained cold and indifferent to the subject and soon laid it aside. In the course of a year I have been looking for another subject for an opera—but in vain. The longing for creating a great work rose stronger and stronger in me. One morning by chance I read the libretto of "Mazeppa," read Poushkin's poem, "The Battle near Poltava," and was deeply impressed by several scenes and the beautiful verses in it. I immediately started to improvise a love duet for Maria and Mazeppa, which remained unaltered. In improvising the music to my newly found subject, I do not feel the delight I have known while composing "Eugen Onegin"; but as I have begun the work, I have decided to carry on my scheme.

In September, 1882, Tschaiakowsky again wrote to Mme. von Meck as follows:

Never have I endured such difficulties in composing as I am going through at present while improvising music to the opera "Mazeppa." I cannot strongly assert whether it is the failure of my inventive ability, or perhaps a merciless self criticism in me. How easily my work got on in former times! Self distrust never

entered my mind. To be sure I have become quite another man. I always began work light-heartedly and composed easily, like a fish for whom swimming in the water is a true state of being; like a bird for whom flying in the air is a mere lively motion. At present conditions have entirely changed: I am a man who carries on his shoulders a heavy, though treasured burden. I must bring it to an end. I will do it, but I fear I am at the end of my strength! I fear I will be forced to stop in my work.

Tschaiakowsky's letter to his brother Modest on September 20, 1882, was written in another mood:

DEAR BROTHER—As soon as I had finished my opera, "Mazeppa," I felt an immensely blissful state of mental being and soul's delight, which resulted in a pleasant physical welfare. I slept well, therefore was not so susceptible to excitement, and became master of my fits of ill will against the whole of mankind.

At present I am working out the instrumentation to my opera. How wonderful the introduction will sound, the music to the battle and the excerpts for illustrating the furious galloping pace of Mazeppa escaping from his enemy! I am sure you will be satisfied with it.

Tschaiakowsky's letter to Mme. von Meck in August, 1883:

Yesterday there took place a conference on my opera, "Mazeppa." I was invited to be present. All the members of the staff at the theatre were gathered in the room of the manager in chief. They remained there about three hours, discussing the details of the stage setting. I am by no means astonished to see such an interest for my work. I try in vain to guess the source of the interest, even enthusiasm manifested for my opera. In former days I had always experienced enormous difficulties in similar cases. I was obliged to pay intolerable visits to eminent bureaucrats, asking, begging them to accept my opera for our opera houses. At present without any effort on my part, the management of the opera at Petrograd, and Moscow as well, hasten to obtain my opera, "Mazeppa," for themselves. Yesterday they told me that Botsharow, a painter in decorative style, has been sent to the Ukraine to study the effect of moonlight there, so as to have it correct in the last scene of my opera. I really cannot guess the source of such happy conditions for me.

Première in 1883

The opera "Mazeppa" had its première at the Imperial Opera House in Moscow on February 3, 1883. It is divided into three acts with six scenes. The story is based on a historical event. Mazeppa, ruler of the Ukraine, a man of empty vanity, wishing to gain a throne, to become the mightiest in his country, committed treachery which resulted in a war. The strife ended by the battle near Poltava, Czar Peter the Great being the victor. Mazeppa perished. Poushkin, the illustrious Russian poet, wrote a wonderful poem on the event, which, as we have already seen, heartened Tschaiakowsky in his work.

Story of the Work

The characters of the opera are: Kotshoubey, owner of a rich estate in the Ukraine; Loubow, his wife; Maria, their daughter; Mazeppa, Guetman, ruler of the Ukraine; Andrew, a young Cossack, who loves Maria; Iskra, a Cossack, Kotshoubey's friend; Orlick, a partisan of Mazeppa; and a drunken Cossack.

The first act opens in the garden of Kotshoubey's house. Maria and her maidens are singing and throwing flowers into a pond, and try to guess their fate by the way they move on the waves. Maria, remaining alone, sings a beautiful aria. The Cossack Andrew enters and speaks to her of his love in passionate tones. Kotshoubey, his wife, Mazeppa and guests step out from the house and a festival begins. Mazeppa, leading Kotshoubey aside, makes a proposal of marriage for his daughter, resulting in a disagreement between Maria's father and Mazeppa, who insists on letting the girl make her own choice. Maria, intoxicated by the mighty will of the old ruler, surrounded by his brilliant staff of courtiers and armed soldiers, is led away.

Second scene: inside the house of Kotshoubey. Loubow, surrounded by her maidens, is moaning the loss of her daughter and asks her husband to revenge the offense. The reason of doing this is found in the treachery of

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Mazeppa. Andrew and Iskra, two brave Cossacks, are ready to forward a denunciation of Mazeppa's treachery to Czar Peter the Great.

Second act; first scene. Kotshoubey is imprisoned in an underground chamber of Mazeppa's castle. A soliloquy of the imprisoned man is a beautiful bit of music of the most impressive character. Orlik, Mazeppa's retainer, a rude man, enters and leads him to the rack.

Second scene. Mazeppa, in a room of his castle, sings a splendid aria on Poushkin's verses, "How wonderfully quiet is the night of the Ukraine!" Orlik enters. Mazeppa gives him the order to put Kotshoubey and Iskra to torture and to death. Maria enters and a love duet with Mazeppa follows, one of the loveliest of Tchaikowsky's inspirations. Alone, Maria has a foreboding of great misfortune. Her mother enters entirely covered and draped with a shawl and, falling on her knees, implores her daughter to save her father. The music to this part of the opera reaches the highest points of dramatic expression. Both Loubow and Maria hasten away to hinder the execution.

Third scene; the place of execution. People are awaiting the condemned Kotshoubey and Iskra. A drunken Cossack, dancing and singing, stirs up the mind of the people. He is soon driven away. Mazeppa, with a brilliant staff of courtiers, soldiers and monks, leads Kotshoubey and Iskra to the scaffold. The condemned sing their prayer of death. At the moment when the ax is raised over them, Maria and her mother push forward. Both faint at the terrible sight.

The third act is preceded by a long orchestral introduction, depicting the battle near Poltava. The first scene is again the garden of Kotshoubey's house. It is night. Soldiers are running away. Andrew comes to see for the last time the home where he had spent happy days; he mourns the loss of Maria. Mazeppa and Orlik, running away from their enemies, pass over the stage. Andrew stops Mazeppa. A fight starts between them. Andrew is wounded to death and falls. Maria steps out of the house. She is mad and remains indifferent to Mazeppa's plea to follow him, but he himself hastens away, pursued by the enemy. Andrew regains consciousness and calls Maria by her name. The mad girl comes to him and sings a cradle song of quiet, touching tones intermingled with a soft melody of the dying Andrew. People arrive. Maria, remembering all at once the flowers thrown into the pond for prophecy, hastens to it and throws herself into the water. Her body is soon found and laid at the side of Andrew, all mourning the death of both in a touching chorus.

(At the above mentioned performance for the opening of the season 1917-18, the last scene was shortened and ended with the duet of Maria and Andrew.)

Tchaikowsky's Health Threatened

The opera "Mazeppa" proved an undeniable attraction at the very first performance in Moscow in 1883. But it again brought great distress to its author, as we may see by his letter to Mue. von Meck: "My opera 'Mazeppa'

had a considerable success. The artists and I had our share of commendation, but I was not satisfied at all! I cannot tell you what I felt this day. I nearly became mad."

It was a torture for him to be called out on the stage to receive homage and enthusiastic applause. His friends, frightened by his nervous excitement, insisted on his leaving Moscow immediately. Tchaikowsky in fact left to travel abroad the day after the first performance of this opera, which had caused him such great suffering, not only while he was composing it but even when it was put on the stage with such brilliancy.

The Latest Moscow Performance

The performance in Moscow for the opening of the season 1917-18 was very good, on the whole. A strong point was the care with which the opera was prepared. The scenery was well designed and gave a true landscape of the Ukraine. All the actors evidently understood their task; all, including the chorus, were of importance in the general impression created. The costumes were characteristic of the people of the country.

Kotshoubey was well impersonated by Savranski, an actor with a sympathetic voice. Mme. Pravdina, a singer of great dramatic gifts, played the role of Maria's mother with tragic accent and deep, sincere feeling. The prayer to Maria, entreating her to save her father, was most impressive and created real emotion. Mme. Pravdina proved herself a highly accomplished singer as well as a genuine artist. Mme. Balanowska was a touching Maria, giving a spirited rendering of the young girl, who looked up with a sort of reverence to the old man Mazeppa, splendidly impersonated by Mineew. This was a living figure, a man of a strong will, with daring expectations of gaining a throne, and becoming the mightiest in his land. He intoxicated Maria, the young girl, by his achievements and by the passionate utterances of his love. These figures became living, abiding personalities as we have known them through historical tradition and through Poushkin's poem. Their spirit haunted the audience.

The Cossack Andrew, a more lyrical than heroic character, was satisfactorily sung by Bogdanow, as well as Iskra by Ouspenski, Orlik by Vorotinski, and the drunken Cossack by Ernst. All were efficient.

Music Well Performed

The orchestra at the Great Opera House of the State is splendid and worthy of our old capital Moscow. Emil Cooper, in conducting the opera, acquitted himself with distinction. The sombre beauty of several parts of the music was brought out by the highly gifted conductor in a magnificent, vigorous and noble way. The lyrical episodes, on the contrary, sounded smoothly poetical and tender. The symphonic picture, illustrating the battle near Poltava, was marvelous.

In closing this report, it remains only to point out the most beautiful parts of the opera. The music to the soliloquy of Kotshoubey in the underground chamber of Mazeppa's castle is exceptionally beautiful. The duet of

Maria and Mazeppa is lovely, with a touching melody in it from the part of the young girl. But the most solemn and dramatic scene is that in which Loubow, the mother, implores her daughter to save her father. As a contrast to it stands the duet of the mad girl and the dying Andrew; the music to which is smooth and lyrical.

Indeed, the opera "Mazeppa" is a marvel, worthy to be widely known; and one of the most splendid creations of our beloved composer Tchaikowsky.

ELLEN VON TIDERÖHL.

INTERNATIONAL REPERTOIRE FOR MONTE CARLO OPERA

A Posthumous Balfe Opera, "King Richard"—New Work by Gunsbourg—Spanish, French and Italian Artists

This year the opera season at Monte Carlo, though short, will be a most interesting one, consisting probably of fourteen operas. Works of the past are first to be brought out, including Lulli's "Armide," Paesello's "Barbier de Seville," neither one seen for a hundred years or more.

From England the posthumous opera of Balfe, "King Richard," will be chosen with well known English artist interpreters. France supplies a passage of Napoleonic interest from an opera by Xavier Leroux.

Raoul Gunsbourg himself, director of the Monte Carlo Opera, writes the music for a Roumanian opera, the "Manole," poem by Jean de Lahovary, and the Spanish peninsula offers "Maruxa" with native artists, who will be heard at Monte Carlo for the first time.

Saint-Saëns has given permission for one of his first works, "Etienne-Marcel" to be performed. Gounod's centenary—1918—will be worthily represented, with "La Reine de Saba," "Le Tribut de Zamora," "Romeo et Juliette," and "Faust."

The Monte Carlo Opera has never yet presented Massenet's "Manon"; it will now be given. Italy offers Puccini's "La Fille du Far West," Verdi's "Rigoletto," and Donizetti's "La Favorita."

Added to a long list of celebrated artists will be the first chefs d'orchestre, Léon Jehin and Georges Laumeryus. M. Gunsbourg will also have the artistic help of the Italian composer Desabata. As in the past, M. Desabata, the elder, and M. Leblanc are the chefs des choeurs; M. Narici, the chef de chant, and M.M. Visconti and Frey, the chief decorators. D. H.

Galli-Curci Already Secured for 1919

Harriet Bacon MacDonald and Wesley Potter Mason announce that they have secured Amelita Galli-Curci for a recital to be given in April, 1919, at Dallas, Tex. Last year same management brought Mme. Galli-Curci for a recital in Dallas, which city is the only one in Texas that has heard the famous coloratura soprano.

Herbert Witherspoon

Announces

4 Artist Pupils engaged for CINCINNATI FESTIVAL, May 7 to 11

FLORENCE HINKLE MABEL GARRISON MERLE ALCOCK LAMBERT MURPHY
Soprano Soprano Contralto Tenor

—Also—

3 Engaged for BOSTON SYMPHONY ORCHESTRA (Dr. Karl Muck, Conductor),
March 26, 1918, performance of the Bach Passion

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WITHERSPOON STUDIOS: MISS MINNIE LIPLICH, Secretary

148 West 72nd Street, New York

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METROPOLITAN OPERA

(Continued from page 5.)

dances and postures with her familiar exquisite grace and artistic suggestiveness. It is the biggest and best piece of work she ever has done in New York. Queenie Smith, as Amelfa, is excellent and showed a remarkably keen sense for fun making. Her makeup was especially characteris-



Photo by White Studios.
OTTOKAR BARTIK.
As General Polkan.

tic. Giuseppe Bonfiglio, the Astrologer, had only conventional matter to perform, but did it with an artist's touch. Ottokar Bartik did the General with unction and a penetrative realization of the fantastic nature of the role.

The singers were banked in tiered seats, built in front of the prosceniums on both sides of the stage, and they were garbed in formless dull red garments, all alike. Adamo Didur sang the Dodon music and delivered it robustly and eloquently. Marie Barrientos voiced the coloratura measures of the Queen, and did it with a purity of tone, delicacy of timbre, and surety of intonation that were altogether charming. Nothing more sensuously alluring in song could be imagined than the manner in which Mme. Barrientos intoned the languorous, truly Oriental intervals and pianissimo passages of the second act, with their diaphanous and filmy web of orchestration. Sophie Braslau, the vocal Amelfa, projected her full, rich voice over the doings and soothed and stimulated her hearers. Rafaelo Diaz, the audible interpreter of the Astrologer, had an admirable chance to let his clear top notes exhibit their brilliancy and volume and he covered himself with glory. Basil Ruysdael was the tonal narrator for the General, and he entered fully into the spirit of that character, putting jollity, robustness, and sonorous declamatory effects into his projectments. The Cock's Voice was represented by Marie Sundelius, and she had in some respects the hardest part of all. Her music required boldness in delivery, keenly accurate intonation, and complexity in phrasing, beside finical exposition of text meanings. Mme. Sundelius solved her task with striking success, and did a most impressive piece of work. Her vocal quality was as golden as the bird she represented, and yet she managed to put all the requisite incisiveness into her part.

Rimsky-Korsakoff has filled his "Coq d'Or" score with melody, beauty of color, and picturesqueness of orchestration. He has made liberal use of Russian folk tunes of the Oriental tonal tinting to which he resorted in his well known "Schéhérazade." The overture, beginning with the muted brass cock's crow, the various dances and court functions of the first act, the cock's music throughout, the mock heroic war march, the seductive blandishments of the Queen in Act II, the bizarre, scintillating procession of Act III, and the death of Dodon, are the best parts of the Rimsky score. He uses leading motifs which characterize the various figures of the piece, and these thematic kernels sprout and flourish into a series of ever interesting developments in rhythm, harmony, and instrumental treatment. For the musician there is a constant series of tonal happenings to delight in and to study with intense profit throughout the entire score. This "Coq d'Or" makes one wish to become acquainted

with the other Rimsky-Korsakoff operas. The complete cast is given here as a matter of record:

Singers		Pantomimists
The Queen	Maria Barrientos	Rosina Galli
The King	Adamo Didur	Adolph Bolm
Amelfa	Sophie Braslau	Queenie Smith
The Astrologer	Rafaelo Diaz	Giuseppe Bonfiglio
The Prince	Pietro Audisio	Marshall Hall
The General	Basil Ruysdael	Ottokar Bartik
A Knight	Vincenzo Reschiglian	Vincenzo Ioucelli
The Golden Cock	Marie Sundelius	

Pierre Monteux conducted the production admirably, a very difficult feat owing to the two sets of performers and the necessity for strict rhythmic observance, without, however, impairing the flexibility of the score and the free utterance of the singers. The orchestra gave of its best and presented the rich and tuneful music in particularly ingratiating fashion.

As "Le Coq d'Or" occupies but a scant two hours, inclusive of pauses, "Cavalleria Rusticana" preceded the novelty, and had a vitalizing reading, with Florence Easton in her successful part of Santuzza. She exhibits convincing histrionic force and genuinely dramatic singing in the role, which she has made truly her own both as to detail and significance of the larger lines. Thomas Chalmers, the Alfio, gave pleasure with his mellow and well manipulated baritone. Hipolito Lazaro, the Turiddu of the occasion, was not well suited in the role, which requires more fire in acting and more propulsiveness in singing than the Italian tenor commands at this time. He seems not yet to have found himself.

"Samson and Delilah," March 7

The Delilah of Matzenauer and the Samson of Caruso make a most interesting combination. Matzenauer's flexible voice and dramatic power enable her to portray in a striking manner the vocal and individual characteristics of the role. Caruso was in excellent voice, while Leon Rothier as the Old Hebrew and Pasquale Amato as the High Priest were convincing. The orchestra under the direction of Monteux was at its best. The others in the



Photo by White Studios.

"LE COQ D'OR."

The three figures in the foreground are (left to right) Queenie Smith as Amelfa, housekeeper of King Dodon's palace; Giuseppe Bonfiglio as the Astrologer, holding the Golden Cock in his hand, and Marshall Hall as Prince Guidon, King Dodon's son.

cast were Carl Schlegel as Abimelech, Max Bloch as a Philistine Messenger, Pietro Audisio as First Philistine and Vincenzo Reschiglian as Second Philistine.

"Carmen," March 8

Clarence Whitehill as Escamillo and Geraldine Farrar in the title role, with Martinelli as Don Jose, were the predominating characters in this performance of Bizet's opera. Monteux conducted. Ruth Miller made a pleasing Micaela and Sophie Braslau was the Mercedes. Others in

the cast were Lenora Sparkes as Frasquita, Albert Reiss as Dancaire, Angelo Bada as Remendado, Andres de Segura as Zuniga and Mario Laurenti as Morales.

"Aida," Afternoon, March 9

Verdi's popular opera was given with Muzio in the title role and Louise Homer as Amneris. Morgan Kingston as Rhadames repeated his former success in this role. He was in excellent voice and histrionically left little to be



© Mishkin.
ADOLF BOLM,
As King Dodon.

desired. The Aida of Claudia Muzio is always excellent, but on this occasion she seemed to be in exceptionally good voice and she received a tremendous ovation. Basil Ruysdael made an impressive figure as the King, and his singing of the role was well planned and authoritative. Papi conducted with spirit and an excellent performance was given before a capacity audience.

"I Puritani," Saturday (Brooklyn), March 9

"I Puritani," with the following cast, entertained a big audience at the Brooklyn Academy of Music, Saturday evening, March 9:

Lord Walton	Giulio Rossi
Sir George	Jose Mardones
Elvira	Maria Barrientos
Henrietta	Flora Perini
Lord Arthur	Hipolito Lazaro
Sir Richard	Giuseppe de Luca
Sir Bruno	Angelo Bada
Conductor	Roberto Moranzoni

Mme. Barrientos was the centre of interest at the Brooklyn performance and the exquisite quality of her voice, soars so very delicately and securely throughout the top note realm of the coloratura domain, again aroused the wonder and admiration of Brooklyn opera lovers. De Luca, Lazaro, and Mardones came in for their due share of applause and the performance throughout was received enthusiastically.

Sunday Evening Concert, March 10

The guest soloist for the evening was Mischa Elman, the violinist, who appeared the third time this season at these concerts and attracted the same great audience as on the other occasions, an audience which crowded the house to the last inch of standing room. He played the third Saint-Saëns concerto, and a group of solos, besides innumerable encores.

A great deal of interest centered in the singing of Eva Didur, the elder daughter of the Metropolitan basso, who made her debut on this occasion, singing "Il va venir," from Halevy's "La Juive," and "Vissi d'arte," from "Tosca." Miss Didur has a dramatic soprano voice of unusual brilliance and power, and she uses it very well. There were, of course, traces of nervousness, but only such as may be expected on such an occasion; but the voice is of such good quality, and the evidences of good training so plentiful, that one may safely expect unusual things of the young artist within a very few years. The splendid bass voice and fine singing of Jose Mardones caught the audience as it always does and won many recalls for him. That ever resourceful and imaginative conductor, Richard Hageman, led the orchestra, and played the "Mignon" overture, and gave a delightfully colored reading of



Photo by White Studios.

SCENE FROM THE THIRD ACT OF "LE COQ D'OR."

Showing in the foreground King Dodon, Rosina Galli as the Queen of Shemakia, and the dancing chorus of palace maidens. This picture gives an idea of the fantastic scenery which is painted in most gorgeous colors.

"Esquisses Caucasiennes," Ippolitoff-Ivanoff, once more winning the admiration of the audience.

"Thais," March 11 (Evening)

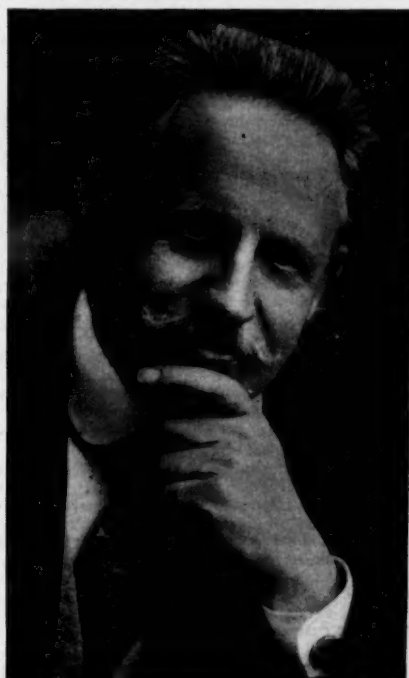
A brilliant audience witnessed a rather ordinary performance of Massenet's "Thais" with Geraldine Farrar in the title role. Pasquale Amato, taking the place of Clarence Whitehill, who was ill, stepped back into his old role of Athanael. He was in unusually good voice and dramatically, as always, gave a truly moving presentation of the role. It was a real pleasure to see the popular baritone in one of his best roles again, and the audience was not slow to voice its approval. Leon Rothier sang Palemon, Lenora Sparkes was excellent in the role of Crobyle, Kathleen Howard was Albine, Minnie Egner was Myrta, Rafael Diaz was Nicias and Vincenzo Reschiglian was the servant. Monteux conducted.

COUNT EUGENE D'HARCOURT DIES SUDDENLY IN SWITZERLAND

Visited America in 1915-17 on an Official Mission in the Interests of French Music

A cable dispatch from Paris brings news of the sudden death on Friday, March 8, at Locarno, Switzerland, of Count Eugene d'Harcourt, the distinguished French composer.

He was the only son of Count Jean d'Harcourt, a French naval officer, and a cousin to Count Bernard d'Harcourt, who at various times was French Ambassador to London, Rome and Berne. A real Parisian by birth, like nearly all French masters he was a graduate of the Conservatoire Nationale, where he studied under Savard, also under Massenet. Having left the Conservatoire and completed his military training, he went to study in Berlin at the advice of the famous orchestra conductor, the late Charles Lamoureux, and after a course of study at the Royal Conservatory was also graduated there. He was a Bachelor of Letters and had also the "Breveté de Capacité en Droit." His principal works are two operas, "Torquato Tasso"



THE LATE COUNT EUGENE D'HARCOURT, French composer and writer on musical subjects, who died March 8 at Locarno, Switzerland.

and "Severo Torelli," besides which he has composed a "Neo-Classique" symphony, several other orchestral pieces and many works in all the various smaller forms. He first was known here through the performance of the overture to his opera, "Torquato Tasso," which was played by the Boston Symphony Orchestra in 1906.

He became especially well known in the French musical world through his establishment of the "Concerts Eclectiques Populaires." This took place in 1892, and it was such a great success that the public from the large concerts soon began to pour into the "Concerts d'Harcourt," which from that time rivaled in public esteem the concerts of Lamoureux and Colonne. At the hall in the Rue Rochecouart there were given for the first time in Paris orchestral numbers from the "Maitres Chanteurs" ("Meistersinger"), "Tannhäuser" (which had not been heard in thirty-five years), "Faust" and "Genevieve," by Schumann; "Fidelio," "Freischütz," "Euryanthe" (without mentioning the model execution of the first five Beethoven symphonies), and particularly a tremendous amount of French music, including the first hearing of "L'Après-Midi d'un Faune" by Debussy.

On the expiration of the lease, which was not renewable, of the hall of the Rue Rochecouart, built according to his own designs, Count d'Harcourt directed in 1900, at the Church Saint-Eustache, with four hundred musicians, "The Messiah," by Handel; the "Requiem," by Berlioz; the "Promised Land," by Massenet (first time); the "Passion," according to St. Matthew, by Bach, and again, in the Trocadero, "Mors et Vita," by Gounod.

Count d'Harcourt was most widely known through the reports which he prepared for the French Ministry of Fine Arts on the music of various countries to which he was sent as the ministry's official representative. These reports were embodied in three volumes entitled "La Musique Actuelle" (Music of Today) in, respectively, Italy, Ger-

many and Austria, and the Scandinavian countries, works which have become standard volumes of reference. When Count d'Harcourt came over here at the end of 1915 he was charged to prepare a similar report on music in the United States. It was on this report that he had been working during the months in Switzerland since he returned to Europe in the spring of 1917.

Charged with the exploitation of French music at the Pan-American Exposition at San Francisco in 1915, he did not reach California until October, but succeeded nevertheless in having many new orchestral works by various composers, which he brought with him, played at the Exposition concerts. The very last concert in Festival Hall, on December 1, 1915, was conducted by him and devoted entirely to French music. During the season of 1916-17 the Chicago Orchestra played his "Neo-Classique" symphony, under Frederick Stock's direction, and the work was well received. His final act in this country was to conduct a special performance of Gounod's oratorio, "Mors et Vita," which was given at the Metropolitan Opera House on Sunday, April 8, 1917.

"Toot, Toot" Toots Tunefully

Henry W. Savage, indefatigable producer of good musical comedies, offered the New York public "a train of mirth and melody in two sections" (as the program has it) at the Cohan Theatre last Monday evening, March 11, and proved that he is as able as ever in selecting light entertainment of a kind to suit our metropolitan public.

"Toot, Toot" is made from Capt. Rupert Hughes' famous railroad train farce, "Excuse Me," and hence the aptness of the title and of the subtitle quoted heretofore. The libretto was fashioned by Edgar Allan Woolf, an old hand at the craft, the lyrics to the songs were done by Berton Braley, an especially artful versifier, and Jerome Kern, the most prolific and successful of modern comic opera composers, was responsible for the music.

The piece has plenty of fun, light, color, variety, and plot complications, and Mr. Woolf has added ingeniously to the original Hughes version in order to make it fit the whimsies of musical comedy. The librettist also did his own staging and many novel bits of "business" and grouping attested to his skill in that direction. Jerome Kern always may be relied upon to furnish music that has appeal, swing, and colorful harmonization. He has a distinct style of his own and that is one of the secrets of his great and long lasting success.

A well balanced company plays "Toot, Toot" with evident sympathy and zest. Flora Zabelle's routine stands her in good stead. Louise Groody dances well and looks pretty. Donald MacDonald cannot sing but makes his legs express his vocal sentiments. Louise Allen is excellent as an ingenue who employs the tyranny of tears to get her way. Florence Johns is alluring as a Greek dancer and in the burlesque of a similar role, Billy Kent furnishes much merriment. Harry Fern does likewise. The chorus is comely. "Toot, Toot" should reach its goal at express speed and without a box office wreck.

The Dunning System Demonstrated to Teachers

A remarkable and interesting demonstration of the Dunning system of improved music study was given by the pupils of Mary E. Brecheisen, before the Toledo (Ohio) Pianoforte Teachers' Association, February 9, at the Whitney and Courier Hall. Miss Brecheisen gave a very helpful talk, explaining the Dunning system, followed by a demonstration, by five little pupils. A test in sight reading, rhythm-work, and ear training was given first. Little Ruth Earhart, seven years of age, played the tonic triads and dominant seventh chord resolved in all major keys, and wrote them on the blackboard in any key called for. Jeanette Algyer, seven years old, played the major, minor, diminished and augmented triads in any key, then also wrote on the blackboard any key called for by the audience. Modulated exercises were also played in any key.

The most remarkable work done by these little pupils was the transposing of pieces in any key. Robert Davidson and Jeanette Algyer, both seven years of age, played pieces in any major or minor key called for. Dorothy Kull played the prelude in E flat by Virgil in any sharp key; Helen Harsh, the difficult berceuse by Iljinsky, op. 13, in any flat key. The pupils also gave evidence of what can be done in melody writing, a group of original compositions being played.



SPIERING RECEPTION FOR ARTHUR M. ABELL

Theodore Spiering on Friday evening, March 8, gave an informal "stay reception" to Arthur M. Abell, the European representative of the MUSICAL COURIER. Among the violin celebrities who attended were Leopold Auer, Eugen Ysaye and Fritz Kreisler. Mr. Spiering made the following address in welcoming his guests:

"FRIENDS AND FELLOW ARTISTS—I bid you all a hearty welcome. I particularly greet the three great violinists who are my guests, Professor Auer, the teacher of that remarkable trio, Elman, Zimbalist and Heifetz; Maitre Ysaye, the dean of the concertizing violinists of today, one whose playing has been a living example of transcendent art; and lastly Fritz Kreisler, who, as one of the few God-gifted musicians, can express himself almost equally well as violinist, pianist and composer. Many years of association with Kreisler enable me to say that I have never found him wanting as a friend and colleague. And as to Arthur M. Abell, for whom this little gathering really was arranged, he is the prodigal son who has come home. But he does not come to us as the prodigal in the Bible, but rich in experience after his long sojourn abroad."

Mr. Spiering then presented his friend, Edwin Grasse, the talented blind violinist, who began an informal musical program that followed. An interesting feature of it was his playing of his own first sonata, which was written some time ago and dedicated to Eugen Ysaye. George Falkenstein was at the piano. Tom Dobson sang a number of songs, accompanying himself on the piano, and Hy Mayer, the cartoonist and famous story teller, told a number of his inimitable and humorous stories. Reinhold Warlich sang a number of Fritz Kreisler's and Theodore Spiering's songs, while Fritz Kreisler accompanied him at the piano. Arthur Hartman gave some very interesting impersonations of famous violinists, among them being Ysaye, Kreisler, Sarasate and Paganini. After Hartman had imitated Ysaye coming on the stage to play a concerto, Ysaye wittily said, "He does it better than I do it myself."

All the guests agreed that a most enjoyable and pleasant evening was spent.

Two solos were played by a first and second year pupil, which concluded the program: "The Secret" (Gautier), Ruth Earhart; scherzino, op. 21 (Karganoff), Helen Harsh.

Rosita Renard and Fernanda Pratt

Owing to war exigencies, ill health, etc., it has been necessary to make changes in many of the musical programs given during the present season in the Horace Mann Auditorium of Columbia University. Saturday evening's program, March 9, was to have been rendered by Harold Henry, but an injured hand prevented. However, for the March 9 concert two splendid substitutes were found in Rosita Renard, pianist, and Fernanda Pratt, contralto. Miss Renard played the opening group, Mendelssohn's prelude, op. 104, No. 1; Sgambati's "Vecchio Minuetto," and Mendelssohn's caprice, op. 16, No. 2, the staccato notes in the last named composition being brought out lightly and clearly. An intelligent reading was given to Chopin's sonata, op. 58, and her other numbers included Liszt's "Sonatto del Petrarca," No. 104, the fluent playing of "Feux Follets," and "Eroica." Miss Pratt has a deep contralto voice and a most charming personality. She sang an aria from "Samson et Dalila," as well as a group of six songs, ending with a fine interpretation of Holmes' "Le Chevalier Belle Etoile." Miss Pratt's accompaniments were well played by Bianca Renard.

Holterhoff-Meyn Recital Program

The following program will be rendered by Leila Holterhoff and Heinrich Meyn at the concert to be given at Aeolian Hall, New York, on March 23, for the benefit of the Blind Men's Improvement Club: "The Resurrection" (Shelley), "Tryst" (Blanche Goode), "My Menagerie" (Fay Foster), "A Poet Gazer at the Moon" (M. Rathom Lang), "The Bluebird" (Joseph), Heinrich Meyn; aria from "Mignon," "Je suis Titania" (Thomas), Leila Holterhoff; "O bocca dolorosa" (Sibella), "Ideale" (Tosti), "Un grand sommeil noir" (Johns), "Vielles Chansons" (Nevin), "Il neige" (Bemberg), Heinrich Meyn; "Blackbird's Song" (Cyril Scott), "On the Downs" (manuscript) (Hausmann), "If You Want to Meet Me, Love" (Bingham), "Solveig's Song" (Grieg), Leila Holterhoff; "Calm as the Night" (Götze), Leila Holterhoff and Heinrich Meyn.

ARE THERE TOO MANY BENEFITS?

How Singers and Others Impair Their Commercial Value by Too Great Generosity

By ADA CRISP

One must not be unpatriotic, especially if one has a Massachusetts pedigree that goes back to days when Plymouth Rock was a mere pebble, and is as long as that of a first class fox terrier. Still, one may perhaps interpose a thoughtful remark or two anent the present wild outburst of promiscuous "benefit performances" and its effect upon the cash value of an artist's services.

Were it only that the benefits were purely spontaneous affairs, it would be one thing; but when they begin to be the work of professional promoters, who race wildly over people in their own 40 horse power motor cars, taking one-fifth of the total receipts for their arduous labors, one wonders a little if it be worth while for a singer to enter into a continuous performance of free singing for various causes, however meritorious the latter may be.

I know of at least one such, a very charming and pleasing man, as all properly constituted promoters should be. He carries a nice long list of names of good "givers-up," or of what is termed in the more refined language of Wall Street, an "easy-mark list." When this is displayed with the proper degree of empressment, with its red ink trimmings to show how much each person can be asked for in safety, it is difficult not to conceive a desire to arrange a benefit at once, whether it be for the purpose of repainting the fences in France, or anything else that a billionaire's daughter has not already thought of.

We have in our merry midst only one public, and that a very precious one. This public is the one possible source of money making for singers, instrumentalists and managers alike. It is indeed a prolific fountain of blessings, this fountain of public support, but it can run dry. And when it has done that, in sweet charity's sake, and managers hire Carnegie and Aeolian, where is the public support to come from? Artists are proverbially the most generous people in the world, prodigal of their talents in any worthy cause, but they, too, must live. Some poets, like William Morris, found it easy to make money by producing artistic furniture and fabrics, as well as verses; even Robert Burns earned posthumous fame by advertising a five-cent cigar, which today bears his name, but it is not so easy for the singer to do the same, for as many reasons as there are Heinz condiments. In the vast majority of instances, artists of the musical fraternity must live by their art alone, and they cannot do so by too often giving their services free of all cash recompense.

It is easy to find worthy charities in this era of widespread suffering in so many forms. If one sings or plays before a club which is doing very great work in music's service, such as the National Opera Club of America, one is directly assisting one's own profession and brethren. Occasional benefits are all right. But if every time the dear public is to give up its dollars to a benefit it must receive a full and complete quid pro quo in the form of a Caruso or a Muzio, there is precious little charity about its giving. It is merely buying particularly fine music at moderate prices, and in a way for which, ultimately, the artists and managers themselves foot the bills. Can't you see the logic of that? Well, the greatest impresario of them all is said to realize it. I do not enjoy his confidence, and have only rumor to guide me; but a number of the lesser magnates of the concert world are opening their eyes very wide just now, and are not averse to saying that the business is being undermined by the present craze.

Of course, this article will probably meet with a hot reception from the promoters and beneficiaries alike. I am not writing in the interests of either of these classes. The music journals are conducted for musicians, primarily, and this is the one class whom this article is directed toward—saving them from themselves. It is safe to assume that if the services of a professional promoter are worth twenty per cent. of the gross, the singers and artists are themselves worth something, too.

I have met plenty of song-birds who imagined they were "giving their services" in singing free; in reality, they were also paying cab hire, and the cost of fresh white gloves, and all for the privilege of doing something for nothing.

One does not observe that merchants, as a class, are insisting upon the Red Cross, or others, accepting their merchandise for nothing, in the name of suffering humanity. The bandits who sell canned goods take good care to get payment. So all along the line. It is only the artist who is supposed to smile and run hither and yon to give entertainment and happiness. Of course, stage hands have to be paid. If you will analyze the thing, you will find that whenever a benefit is given, nearly every one from the promoter down to the printer of the programs has his little right hand outstretched to "get his."

The artists themselves are beginning to ponder this matter in their hearts, I suspect. Every one of them should be as earnest about the welfare of his professional business as is any commercial house. When artists have to earn their daily bread by such talent as Providence has endowed them with, it is literally flying in the face of that same Providence to give their means of livelihood away. Let the dear public give its money outright, and it will have some cause to pat itself on the head and feel that it is a pretty fine bunch of philanthropists. There is no more "giving" in its purchase of concert tickets, etc., than when it pays its money to a department store for carpets.

Curiously, it is only the smaller artists who are expected to be so liberal about offering their art. They are the very ones who need the money most. Lots of people think it quite sufficient to pay Caruso (to use him as an illustration), while the others receive only the glory of having their names appear on a piece of paper below his. The whole system is unjust!

Let promoters try the plan of paying artists at least some portion of the latter's usual fees. That plan allows the singer to do his or her part in the charity. Then, the more charity performances there are, the better for all concerned.



CHARLES BOWES,

The well known New York vocal teacher and former assistant teacher to Jean de Reszke, in Paris, now song leader of the Second Naval District, stationed at Newport, R. I. With him is Paganucci, second class musician, Mr. Bowes' accompanist and formerly assistant conductor of the San Carlo Opera Company.

EMIL HEERMANN ARRESTED BY U. S.

Cincinnati Orchestra Concertmaster Taken in Custody Temporarily as Enemy Alien

Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, was taken in custody by United States Marshal Devanney at Cincinnati, Friday afternoon, March 8. Mr. Heermann's detention came after a consultation between United States Marshal Devanney and Assistant District Attorney Edward K. Bruce and Special Agent of the Department of Justice Calvin S. Weakley. The officials stated that Heermann had violated the terms of the permit issued to him under President Wilson's enemy alien proclamation. The violations consisted of two journeys outside the city without permission of the Federal department, and several visits to hotels, theatres, and other public places, as well as private places located outside the territory within which Heermann was required to confine his movements under the terms of the permit. One of the out of town visits was made with the Cincinnati Symphony Orchestra to Milwaukee and other points on the recent tour of the Cincinnati Symphony Orchestra, and another was a recent trip to New York taken by Mr. Heermann.

United States Marshal Devanney stated that under the terms of the permit issued to Heermann in December last, the musician was allowed to go only from his home to the College of Music, of which institution Mr. Heermann is professor of the violin department, and to Emery Auditorium, where the Cincinnati Symphony Orchestra's concerts are given. It is stated that his trips out of town were taken by the Federal officials as an indication on Heermann's part to ignore all efforts of the Government to regulate the movements of alien enemies in this country. For this reason it was decided, says the United States Marshal, to take Mr. Heermann in custody, with a view to securing from President Wilson authority to intern him for the period of the war. A complete report of the case was wired to Attorney General Gregory with a request for authority to intern Heermann.

On the day Mr. Heermann was taken a symphony concert was scheduled to take place at Emery Auditorium, and at 2 o'clock application was made to the United States Marshal for permission to obtain the concertmaster's release to play with the orchestra at the concert that afternoon. This request was refused.

Heermann admitted, it is stated, that he had failed in his duty to the Government by neglecting to secure permission to make the out of town trips and to go beyond the territory to which he is limited by his permit. He promised, it is said, that he would, if given another opportunity, conform strictly with every requirement of the Government, and would give no further cause for trouble. Upon the strength of this promise the concertmaster was delivered into the custody of Prof. A. J. Gantvoort and Edward F. Delaney, of the College of Music, who came to the marshal's office with a plea that the musician be not compelled to pass a night in jail. The College of Music officials gave assurance that they would return him to the custody of the marshal at any time he was wanted. Mr. Delaney stated that the marshal had assured him Heermann could continue to take part in the symphony concerts and to continue his teaching at the College of Music.

Personally, Mr. Heermann is a mild and inoffensive gentleman, and it is not to be assumed that he would break his pledge to this Government. He is very fond of America and its institutions.

Two Festivals Claim Lucy Gates on Same Date

Kansas City is to be disappointed in the treat which had been planned at the festival to be held there this spring. Lucy Gates was to have appeared with the Chicago Symphony Orchestra, for it happens that the only date open for Kansas City on the orchestral tour is April 30, but on that date Miss Gates is booked to appear at the Newark (N. J.) Festival, where last year she scored so signal a success in her ninth hour substitution for Mme. Galli-Curci.

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Supplementary to her recent New York and Philadelphia Reviews,
herewith are presented the Boston and Chicago Newspaper notices of

YOLANDA MÉRÖ

PIANIST

"A remarkable figure in the pianistic world. A veritable Brünnhilde among pianists."—H. Devries, Chicago American.
"Foremost among women pianists today."—Boston Globe.

A Remarkable Figure of the Pianistic World— Veritable Brünnhilde Among Pianists.

Everything that was worth remembering happened in the second part of the program at the Chicago Orchestra Symphony concert yesterday afternoon.

First and foremost "place aux dames" in this case, Mme. Yolanda Méro, whose playing is the greatest reason in the world for her choice of profession.

Mme. Méro is a veritable Brünnhilde of pianists.

Although she has played here before, I had never heard her, and I was astounded at this unexpected exhibition of individualistic, masterful, bravura playing. From the very first bars of Liszt's A flat concerto, one received the impression of a forceful, decided imposing personality, and these qualities were richly displayed throughout the work. Mme. Méro's tone has the ringing power, the temper and quality of a man's in the forte passages, but she has the control to tame it to a caressing whisper in moments of cantilena.

All of her interpretation indicated a strong individuality, in which force went hand in hand with finesse. Briefly, I think Mme. Méro is a remarkable figure of the pianistic world.

There was abundant applause from public and Mr. Stock for Mme. Méro, who was visibly pleased with her reception.—Herman Devries, in the Chicago American, March 2, 1918.

Gave Great Volume of Tone in Her Emotional Excitement, but It Always Rang True.

Mme. Méro had the Magyar fire that made the Liszt music shout out its meaning in no uncertain tones. It was for her not so much a series of notes arranged in orderly sequence as an expression of racial feeling, and she had both the spirit and the strength to bring it out.

Mme. Méro had great power, which she used with daring to get at the heart of the matter as she felt it, and yet her feeling was so true that with all the force with which she brought her fingers down upon the keyboard, she never overstepped the bounds. It is a curious psycho-physical fact that if you really mean what you play, you may exert all your strength without pounding, yet if there be a false streak in you which is seeking for effects without sincere feeling, the tone easily becomes hard and noisy. Mme. Méro gave great volume of tone in her emotional excitement, but it always rang true as a sincere expression demanding just such strong accents for full utterance. Also, it was always feminine, and for all its power, without a trace of the desire to tranch on man's preserves. It was forceful and interesting playing, for which she was warmly applauded by the audience.—Karlton Hackett, in the Chicago Evening Post, March 2, 1918.

An Ardor That Seemed to Carry the Orchestra With Her.

She is an invigorating, spirited pianist, with a lot of virility in her manner of playing and considerable imagination of her own. . . . When the mood of the music betokened vigor, she swept along with an ardor that seemed to carry the orchestra with her. . . . Mme. Méro pleased the audience greatly, and was recalled a number of times, but there has been a long interval since a soloist has been allowed to play an encore. If it had not been for this rule, passed after considerable soul searching at the time, she would have appeared again.—Edward C. Moore, in the Chicago Daily Journal, March 2, 1918.

A Tone of Many Dynamic Shades and Colors.
Yolanda Méro gave a virile and brilliant rendition, displaying a tone of many dynamic shades and colors, a sure technical grasp and musicianship. . . . The number



From a painting by Mark.

was given by the soloist and orchestra in dazzling style, though I was informed that there had been no rehearsal prior to its performance. Mme. Méro was given a cordial reception after her playing and was recalled half a dozen times to acknowledge the applause of the audience.—Maurice Rosenfeld, in the Chicago Daily News, March 2, 1918.

An Admirable and Uncommon Player.

Yolanda Méro was a good pianist when, eight years ago, she first played in this country; and she remains in possession of her definite and, perhaps, distinctive talent. She made this clear yesterday. . . . She is an admirable and uncommon player of Liszt. Her recalls were numerous and sincere.—Frederick Donaghey, in the Chicago Daily Tribune, March 2, 1918.

There Are Not Many Such Pianists.

This pianist had appeared at the Orchestra Hall concerts in previous seasons. She made a good impression upon the occasion of her performance during the twenty-second season, but her playing at this later concert was even more convincing. There are not, to be sure, many such pianists. It is much to possess the sterling qualities which she set forth in Liszt's A major concerto. In interpreting that music Mme. Méro disclosed abundant technique, a firm and ringing tone and a sense of poetry.—Chicago Herald, March 2, 1918.

Possesses a Definite Idea of What to Do.

She possesses a definite idea of what to do and how to do it, a keen rhythmic sense, and much delicacy of touch in the lighter passages. She received substantial applause.—Chicago Examiner, March 2, 1918.

Tonal Variety Made the More Vivid by Lightning Execution.

Generously, Yolanda Méro devoted the proceeds of her recital in Steinert Hall yesterday afternoon to the relief of the Halifax sufferers.

The major part of the program was an interesting variance from routine. An organ concerto by W. F. Bach disclosed her sweeping command and keen sense of effect, which a powerful attack and an adept understanding of pedalling enhanced. In Schumann's "Davidsbündler" were striking contrast, tonal variety made the more vivid by lightning execution and by instantaneous and constantly recurring change in tempo and style. Debussy and some light waltzes served for more veiled and suggestive tone painting, and finally Liszt's "Liebestraum" and "Polonaise," for glamorous tone and flaring brilliance by turn.

Mme. Méro's performance was arresting, no mere hollow display of virtuosity. No doubt, she glories in her sheer, muscular strength, but she uses it discriminately to impressive ends. She obtains poise, breadth and expansiveness by a conscious, dramatic, breathless hold of her audience.

Her "Florestan" was astonishingly swift, brilliant, boisterous, while her "Eusebius" was charming and wistful, light and swift of fancy, tender and alluring.

On the whole, a charming and an outstanding performance. The Viennese waltz music by Rachmaninoff and Merkl was rhythmic response. To listen to their rhythmic and tonal stimulation was to realize that the lightest music is by no means the easiest of distinctive performance; indeed Mme. Méro has her own inimitable way with waltzes. The first she was pressed to repeat. From Liszt, the melody of the "Liebestraum" was lustrous in subdued glow and unobtruded sentiment, while between Liszt and Méro, the polonaise was thoroughly Hungarian, with quick flare and ready fire.—Boston Evening Transcript, December 19, 1917.

Spontaneous and Emotional Quality of Her Playing Makes a Direct Appeal to the Hearer.

The pianist began with an extraordinary performance of Stradal's arrangement of Bach's concerto for organ. Mme. Méro at once established a sonority and depth of tone seldom heard and which was sustained with grandiose effects throughout the entire composition. . . . Her tone, warm, rich, vivid, brilliant, is, in fact, a distinguishing feature of her playing, while she is otherwise gifted with a substantial technique and a keen sense of rhythm. The spontaneous and emotional quality of her playing makes a direct appeal to the hearer. She is always interesting and there is no desire to leave the hall before the conclusion of the program. . . .—Boston Herald and Journal, December 19, 1917.

Foremost Among the Women Pianists Today.

Yolanda Méro, foremost among the women pianists today, played brilliantly. Her treatment of the arrangement of the Bach concerto for organ was to be remarked for fine musicianship as for virtuosity. Her Liszt was of gorgeous sonority, yet not exceeding the piano's limitations.—Boston Globe, December 19, 1917.

Her Power is Magnificent. . . . Her Program Pleased From Beginning to End.

Those who were at Steinert Hall yesterday afternoon felt that it was no sacrifice to help the Halifax fund when the reward for so doing was a piano recital by Yolanda Méro. She gave forth the best that was in her. Her personality as she entered the hall would have compelled a stranger to listen to her, but after the first number the listening would be a pleasure. Her rendition of an arrangement of Bach's organ concerto was powerful and impressive; it was almost as majestic as if performed on the organ itself. Her second number was the "Davidsbündler-tänze" by Schumann. . . . It is as capricious as an April day and Miss Méro followed it in all its moods and tenses. Her power is magnificent and her insight into the emotional possibilities of a composition keen. Her program pleased from beginning to end.—Boston Daily Advertiser, December 19, 1917.

TOUR FOR THE SEASON 1918-1919 NOW BEING ARRANGED

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STEINWAY PIANO USED

METROPOLITAN PREMIERE OF NEW CADMAN OPERA AND GILBERT BALLET

The Repertoire for Next Week

The premiere of Charles Wakefield Cadman's American opera, "Shanewis," and Henry F. Gilbert's American ballet pantomime, "The Dance in Place Congo," will be the feature of the repertoire at the Metropolitan Opera House next week. They will take place on Saturday afternoon when "L'Oracolo" will be given with them. The Cadman opera will be sung by Alice Gentile (her first appearance at the Metropolitan), Mmes. Howard, Sundelius, Tiffany and Arden, and Messrs. Althouse, Chalmers, Bada, Audisio, Bloch and Laurenti, Moranzoni conducting. The principals in the Gilbert ballet pantomime will be Rosina Galli and Messrs. Bonfiglio and Bartik, Monteux conducting. "L'Oracolo" will be sung by Mmes. Easton and Braslau and Messrs. Althouse, Scotti, Didur, Rossi and Audisio, Moranzoni conducting.

Other operas of the week will be: Monday, "Rigoletto," Barrientos, Perini, Lazaro, de Luca, Rothier, Moranzoni; Wednesday, "Madame Sans-Gêne," Farrar, Sparkes, Martinelli, Amato, de Seguro, Althouse, Papi; Thursday, "Boris Godunoff," Homer, Delaunoy, Didur, Rothier, de Seguro, Althouse, Papi; Friday, "L'Amore dei tre Re," Muzio, Kanders, Tiffany, Arden, Robeson, Caruso, Amato, Mardones, Moranzoni. "Carmen" on Saturday evening will close the Brooklyn opera season, with Farrar, Sundelius, Sparkes, Fornia, Martinelli, Whitehill, Rothier, Monteux.

At the Sunday night opera concert, March 17, Ethel Leginska, pianist, will play, Hulda Lashanska and Arthur Middleton will sing, and Richard Hageman will direct.

Hochstein's Violin Smashed

One of the saddest men to be found in the United States is David Hochstein, who is a sergeant in the National Army and who expects soon to sail for the other side. His journey has nothing to do with the sorrow, however; on the contrary, he has been looking forward eagerly to doing battle with the Hun. Mr. Hochstein was one of the finest violinists to be found on the American concert stage when he enlisted, and since that time he has appeared frequently in concerts, both for and at the camps. Last Friday, he secured a five days' furlough from Camp Upton with the purpose of visiting his home in Rochester, N. Y., and leaving his priceless Stradivarius violin there for safe keeping. It was made in Cremona, Italy, over two hundred years ago, and those who have heard Mr. Hochstein play remember its remarkably beautiful tone. Some of the boys had planned to give an entertainment at Rockville Center on Saturday, however, and they persuaded the violinist to defer his trip one day and aid them. At Mineola, the troop boarded a bus for the seven mile trip to Rockville Center, and after going about four miles, the front wheel of the car collapsed and the party of fourteen had a narrow escape from serious injury. Everything seemed all right and they were about to proceed upon their way when Hochstein, happening to open his violin case, discovered his instrument smashed to bits. Only the master of a priceless instrument can quite appreciate the poignant sorrow of the artist, for although it was insured for \$10,000, such an instrument is not purchased as one would buy a loaf of bread.

Reception in Honor of de Luca

Roger de Bruyn, Merced de Pina and Mrs. E. L. Leigh gave a reception on Sunday afternoon, March 10, at their home at the Borchardt, 220 West Ninety-eighth street, New York, in honor of Giuseppe de Luca, of the Metropolitan Opera Company. Many well known operatic and concert artists attended. An interesting musical program was given by Anita Wolff, a pupil of the late Rafael Joseffy, and Clara Alexia Bierman, Hazel Moore and B. Kalchthaler, who are pupils of Delia M. Valeri. The program was as follows: Variations by Proch, Hazel Moore; two "Moon pictures;" and "Tale from knightly times," MacDowell, Anita Wolff and Umberto Martucci; aria from "Don Carlos," "O Don fatale" (Verdi), Clara Alexia Bierman; concert study and improvisations, MacDowell, Anita Wolff; tenor aria from "L'Enfant Prodigue," Debussy, Mr. Kalchthaler; two new Spanish dances, Moszkowski, Anita Wolff and Umberto Martucci. Umberto Martucci accompanied the singers.

Gamut Club Elects Behymer President

At a recent meeting of the directorate of the Gamut Club, of Los Angeles, Cal., L. E. Behymer, the noted impresario of that city, was elected president of the renowned organization, which numbers nearly all the leading international artistic celebrities among its members, active and honorary. He had been a vice-president for several years, and his new honor has come to him, as the Los Angeles Times says, "not only for what he has accomplished for Los Angeles musically, but also for his fine spirit of fellowship and real genius for organization." The retiring president of the Gamut Club is Fred W. Blanchard, who wielded the gavel for eight successive years. Charles C. Draa is the new vice-president, and Charles E. Pemberton was re-elected secretary.

Mr. Behymer has not been well of late, being confined to his residence with a troublesome ankle. However, he has been conducting his business from home with the same energy and success that always characterizes his efforts, whether they be commercial or social.

Bracale Opera Company on Tour

The tour of the Bracale Opera Company through the principal cities of the Island of Cuba ended on Saturday, March 2, with the final performance at the Teatro Oriente, Santiago de Cuba, where the company had been playing for ten days, presenting a repertoire including "The Huguenots," "Bohème," "Aida," "Madama Butterfly," "Tosca," "Rigoletto" and "La Gioconda," with unvarying success.

On Sunday, March 3, the company sailed from Santiago for San Juan, Porto Rico, stopping on the way at

Santo Domingo for two performances. There will be four weeks of opera at San Juan before the organization goes on to Caracas, Venezuela. Adolfo Bracale and L. R. Arango are the impresarios, Giorgio Polacco is the musical director, and among the leading artists are Edith Mason, Olivia Fiammingo, José Palet, Giuseppe Vogliotti and A. Ordóñez.

East Orange Bars Kreisler

A lecture was to have been given at East Orange N. J., on March 13, by Hermann Epstein, assisted at the piano by Fritz Kreisler. Mayor Mountain, of East Orange, announced last week that he would not permit Mr. Kreisler to play on that occasion, and says that he bases his objection on the fact that the violinist served as lieutenant in the Austrian Army in the early stages of the war. The Mayor adds, also, that he is reflecting the opinion of a great many of his fellow citizens of East Orange in the statement that to permit Fritz Kreisler to appear on a public platform would not be patriotic. The local Board of Education supported the Mayor, but many local music lovers made efforts to have him rescind his decision.

La Scala Opera Company, Season 1918-19

L. E. Behymer and Sparks M. Berry, joint managers of the La Scala Opera Company, inform the MUSICAL COURIER that they are planning to put that company in the field again next season, and that its tour will be more extensive than ever before, covering not only the principal cities of the Pacific Slope, but extending as far east as the Mississippi and perhaps farther. The enterprising managers are planning to make the com-

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pany larger and stronger than ever before, and the repertoire will be an extensive one.

Sparks M. Berry, who has been in New York during the first part of March, left on Saturday to return to Los Angeles.

Miller and van der Veer Change Management

Announcement has just been made that those two splendid artists, Reed Miller, tenor, and Nevada van der Veer, contralto, have signed a contract with Haensel and Jones, New York, to go into effect at once, whereby they will be under the exclusive management of this firm for a term of years.

New Musical Play Coming

Following "Chu Chin Chow" at the Century Theatre, New York, will be presented "The Maid of the Mountain," which has been running for two seasons with great success in London. The music (which is by Ivor Novello, composer of "The Radiance of Your Eyes" and "Keep the Home Fires Burning") is said to be exceptionally melodious and characteristic. The publisher is Leo Feist, Inc.

William Cloudman in New York

William Cloudman, well known in the musical world through his long association with M. H. Hanson, the New York manager, is now a chief nurse of the Flower Hospital Unit and has been in New York on a short leave of absence. The unit is at present stationed at Oswego, N. Y., whither Mr. Cloudman will return the end of this week.

Althouse and Middleton for Kalamazoo Festival

Those two favorite festival artists, Paul Althouse, tenor, and Arthur Middleton, baritone, have been booked by their managers, Haensel and Jones, for two appearances each at the Kalamazoo (Mich.) Music Festival, May 24 and 25.

The Bohemians' Reception for Auer

The Bohemians will give a reception for Prof. Leopold Auer at Delmonico's on Sunday evening, March 31. Members and guests will be present, and some musical surprises are to follow the regular social proceedings.

GRAND OPERA SEASON IN MEXICO CITY ABANDONED

The Mexican Society for Theatrical Art Loses \$40,000 —An Opera Company Captured by Bandits

Inspired by the success of the fall season of the Sigaldi Opera Company at the Teatro Arben, Mexican patrons of art, after the departure of that company, organized the Mexican Society for Theatrical Art, with a capital of \$40,000 (American), for the purpose of giving a season of opera. Americo Mancini, well known to Central and South American opera circuits, was made director, and a company engaged, the principal artists being Bettina Freeman, Maria Romero, a Mexican lyric soprano, Maria Gay, Giuseppe Opezzo, Taccani, Sinagra, and Giovanni Zenatello, tenors, and Bozano, baritone.

The season opened on December 14, 1917, with a performance of "La Gioconda," with Bettina Freeman and Taccani in the principal roles. This work proved to be the most popular in the repertoire, being repeated no less than fourteen times in the season of six weeks. Other works given were "Fedora," "Samson and Delilah," "Carmen," "Cavalleria Rusticana," "I Pagliacci," "Aida," "Butterfly," and "Il Trovatore." The financial success was not what was expected. At the end of six weeks the entire capital of the company was exhausted and the season abandoned, though, mirabile dictu, obligations toward the artists were met almost in full. In the course of the season, the unfortunate tenor, Opezzo, was the victim of pneumonia and died.

Maria Gay and Giovanni Zenatello then succeeded in getting some of the smaller artists to join in a scheme for continuing the company on a co-operative basis. The experiment was unsuccessful in Mexico City, lasting only a week, and the company started for Guadalajara. Private advices from Mexico report that the troupe fell into the hands of bandits on the way from one city to another, with unpleasant results. What finally happened to the venture must be left for a future number.

Max Rosen Stirs Chicagoans at Debut

The following telegram relative to Max Rosen's Chicago debut, received by the violinist's personal managers from the local management in Chicago, tells its own story in unmistakable terms:

Chicago, Ill., March 11, 1918.

Haensel and Jones, Aeolian Hall, New York, N. Y.:
Rosen's Chicago debut an unprecedented success. Tremendous ovation. Incessant applause recalled him many times after each number, responding with nine additional numbers. Everybody admired his wonderful tone quality, his clear and finished technique. Return engagement demanded. If agreeable, will play second Chicago recital Sunday afternoon, April 21. Wire answer.
(Signed) F. WIGHT NEUMANN.

Frieda Hempel's First Pacific Coast Tour

Frieda Hempel is now on her first trip to the Pacific Coast. Her two months' concert tour opened in Santa Barbara on March 8, and this week she sings in San Francisco and Los Angeles. Oakland, Fresno, Sacramento, Berkeley and other cities will take up the balance of the month, and on April 1 she will begin a tour of the Northwest in Seattle. On the return trip she will give concerts in Omaha, Neb., Aurora, Ill., Des Moines, Ia., and Youngstown, Ohio.

Next season will be her seventh as a member of the Metropolitan Opera Company.

Chalmers Adds New Roles

Thomas Chalmers, the young American baritone of the Metropolitan Opera Company, who has appeared this, his first, season in the roles of Valentin in "Faust," Amonasro in "Aida" and Sharpless in "Butterfly," added the role of Alfio in "Cavalleria Rusticana" to his brilliant repertoire last week. Mr. Chalmers has won a distinct place for himself already, and another season will see numerous additions to his repertoire with the company.

Morgan Kingston's Son Wounded

Shortly before appearing as Radames in "Aida" at the Metropolitan Opera House on Saturday afternoon, March 9, Morgan Kingston, the eminent Welsh tenor, received information that his son, John, eighteen years of age, and an artilleryman in the British army on the western front in France, had been badly wounded. Several of his companions were killed, and young Kingston suffered lacerations of the left side of his face, a broken rib and other injuries. He is now in a hospital in Leicester, England.

Tamaki Miura Under New Management

Sparks M. Berry, of Los Angeles, who is associated with L. E. Behymer in various musical enterprises, announces that he has closed a three years' contract with Tamaki Miura, the Japanese prima donna, whose impersonation of "Mme. Butterfly" has brought her into prominence both in this country and in Europe, and that he will have the exclusive management of her concert activities for that period.

Cowles in "Chu Chin Chow"

Eugene Cowles, the veteran baritone, will join the cast of "Chu Chin Chow" at the Century Theatre, on Thursday night, March 14. He will appear in the role of Abdullah, hitherto played by the late Francis J. Boyle.

Beddoe Under Friedberg Management

Dan Beddoe, the distinguished Lieder and oratorio singer, wishes to announce that his concert engagements will hereafter be under the exclusive management of Annie Friedberg, Metropolitan Opera House, New York.

Composer to Become Manager

Anselm Goetzl, the composer, will, it is reported, enter the managerial field very shortly as a concert and theatrical impresario.

To Exhibit Levey's Portrait of Mana Zucca

Gabrielle Levey, the artist, has just finished a portrait of Mana Zucca. This will be exhibited at the Milch Galleries exhibition, which begins March 20 and will last two weeks.

WHAT the big Musical Centres of America say Regarding ELIAS BRESKIN

NEW YORK

February 28th, 1918

The Herald:

Mr. Breskin displayed an unusually fluent technique for which ornamentation and double stopping had no terrors. His intonation was accurate and his tone agreeable . . . on the whole he proved surprisingly artistic.

The Sun:

Mr. Breskin's playing was characterized chiefly by vigor and dash, with freedom from anything approaching mawkish sentiment . . . his finger work even in complicated double stopping was for the most part accurate.

The Evening Sun:

He gave a playing of vigorous spiritedness with little that was merely pretty or sentimental allowed to poach upon the sincerity of it . . . his tone is warm and broad, his meanings scholarly and his technique equal to quite all difficult tests he set himself last night.

The Globe:

Mr. Breskin's playing was serious, solid, vigorous, and, so far, admirable.

The Post:

He gave a dignified performance of the Bach Chaconne, and also played Tartini's "Devil's Trill" agreeably.

The American:

His tone was good and his bowing broad and effective. The numerous technical problems in Bach's "Chaconne" were disclosed clearly and with assurance. For the most part, his attack was precise, his intonation true and his bravura work commendable.

The Evening Mail:

Mr. Breskin displayed ample tone and good musicianship in his interpretations.



© Mshkin, N. Y.

PHILADELPHIA

February 27th, 1918

The Press:

Mr. Breskin revealed a mastery of technique which promises well for his future . . . it may be said that he acquitted himself very well.

The Public Ledger:

The "acid test" of his program last evening was the great Chaconne of Bach. This he played well. His manner is simple, devoid of eccentricities. He read the very difficult score with a clean assurance of fingering, an accurate intonation, a tone fluent and free. His performance did him great credit. All in all Mr. Breskin was worth hearing, and the audience was quick to recognize his merits. The Chaconne alone was sufficient to establish his right to be regarded as among the most promising of the younger players.

The Record:

A violinist new to Philadelphia, Elias Breskin, demonstrated his ability as an exceptionally clever and interesting player. He plays with good taste. His program was much enjoyed and met with generous applause.

The Evening Public Ledger:

Mr. Breskin plays very well. He has technical proficiency and he has an obvious affection for his instrument. His virtuoso quality was speedily demonstrated in the familiar D minor concerto of Bruch—good to hear again especially as played by Mr. Breskin.

The Telegraph:

The admirable feature of Mr. Breskin's playing is a profound musical understanding. This was demonstrated in Bruch's beautiful all-melody concerto. The violinist gave the full measure of his wholesome sentiment in the adagio, and played the recitative not without brilliance. A violinist who is gifted enough to play the Goldmark composition as he did need not be discouraged.

CHICAGO

March 4th, 1918

The American:

Mr. Breskin is considerably worth hearing and deserves a stable place in the concert field.

The Journal:

He is a talented young artist . . . one reason for his performance being enjoyable is that he plays upon a violin of peculiarly gorgeous tone, and if he only played fairly well, the instrument would carry him along, BUT he plays much better than fairly well.

The Tribune:

Elias Breskin heard here earlier in the season returned for a second recital. He was told then, that he was a good violinist, which was definite approval in this especial season. Heard again, he provided no reason for withdrawing the statement that he is good. He is. His playing of some miscellany was excellent—by any measurement.

The Post:

Elias Breskin plays with good tone, clean technique and appreciation for the music. An excellent violinist.

The Daily News:

His rendition of the first number, a sonata in A major by Handel, was an artistic success. Mr. Breskin put forth a full, clean tone, pure in intonation. His ideals are musical and his style is serious and in keeping with the music which he interprets.

CLEVELAND

February 21st, 1918

The News:

He proved himself a capable player in a somewhat difficult program. Breskin shows many qualities that should assure him a place among the virtuosi in the future.

The Plain Dealer:

In our judgment this newcomer, who is still a young man, is destined to go far, crowded as the ranks of violinists seeking public recognition are getting to be. He disposes of notably valuable violinistic assets, chief among them the most voluminous tone, with a single exception to be heard today, and there is warmth and resonance and excellent musical quality in it, too. His technic is comprehensive, reliable and not seldom brilliant to a degree. There is eloquence in Mr. Breskin's playing, abundance of animation, and a fine expressiveness. Mr. Breskin set himself no easy task in the pieces he elected to play but he was at all times equal to it. Mr. Breskin could have been in no doubt as to the favorable impression he made upon his audience.

The Topics:

His tone is superbly big—his technical ease is remarkable, his interpretations those only possible to a player of great musical intelligence. An Etude by Franz Kneisel added as encore was stunning in its brilliant bravura. Mr. Breskin made many friends during his Cleveland visit who will watch his future career with intense interest.

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Kranich & Bach Piano

KOSCAK YAMADA, FOREMOST COMPOSER OF JAPAN

The First Japanese Composer to Write in the Large
Forms of Occidental Music—Visiting America
in the Interests of His Work

New artists, new musicians, and new composers generally come to us from the East across the Atlantic, but Koscak Yamada, who is an artist on the cello, a musician of parts, and the first Japanese composer to write in the larger forms of Occidental music, varied the course by coming out of the West across the Pacific. Yamada left Tokio, which is his home, on December 17, last year, and came leisurely across the Pacific, stopping at Honolulu and at San Francisco to hear Alfred Hertz and his orchestra. Now he is settled in New York, where he expects to remain for a year or more.

Koscak Yamada is the son of a physician of Tokio, who, like most fathers, wished young Koscak to follow in his own profession, but the boy had for some unexplained reason a strong leaning toward music. When he was eighteen years old, his father, seeing how strong the urge was that drove the lad to music, allowed him to enter the Imperial Academy of Music at Tokio. This academy, which has had an existence of some thirty years, is engaged in teaching the youth of Japan the mysteries of Occidental music. Its faculty is made up of native professors who have been educated in Germany, France, and also in America, and previous to the war there were also five German teachers. The present enrollment is some 500 pupils.

Yamada, in entering the academy, took up courses in singing, and chose the cello for his instrument, but the one idea fixed in his mind was to become a composer. He believed it would be possible to use some of the Japanese native folk dance tunes and develop them according to the rules of Occidental music, thus making Japanese music known and appreciated among the peoples of the outside world. The only trouble was that, although the curriculum of the Imperial Academy included theory and composition, as a matter of fact there was no instructor in either branch, simply because at the time Yamada entered the academy—nearly fifteen years ago now—he was the only one who elected to study these subjects. So he was furnished with textbooks and made his own teacher. He worked away diligently on all subjects connected with the theoretical side of music, and by way of experiment wrote songs, choruses, and chamber music. When he had finished the course at the academy he was engaged as a teacher, and remained in the institution from which he was just graduated, giving instruction in singing and in cello playing.

There is in Japan a wealthy patron of arts, Baron K. Iwasaki, who is the proprietor of the Mitsubishi Company. The Mitsubishi Company is something like the Standard Oil, only instead of going in for oleaginous products, it interests itself only in such trifling things as mining, shipping, railroading, etc. In fact, Baron Iwasaki is popularly reputed to be the richest man in Japan, and his private hobby is playing the cello. Baron Iwasaki had in fact learned to play the cello from the same instructor who taught Koscak Yamada at the Imperial Academy, and this instructor one day told Baron Iwasaki about the young man who was so ambitious to compose in the larger forms. Baron Iwasaki sent for Yamada.

"When will you start for Germany?" he asked—for naturally such a big man has a very direct way of doing business. Yamada was not less direct. In a quarter of an hour his aims had been explained and approved of by Baron Iwasaki, who promised his support, and less than thirty days after, Yamada left for Berlin.

Having been only self taught, he was a little doubtful as to his ability to pass the entrance examinations of the Hochschule für Musik, but Max Bruch looked through in advance all the compositions he had brought with him and assured him that they showed such promise the school would not hesitate to accept him, which was the case.

For three years, from 1909 to 1912, Yamada worked in theory and composition under Professor Karl Wolf, composing in one form or another all the time, and when he was graduated from the school he continued to reside in Berlin. In 1912 he wrote an opera called "The Seventh Tengno"—"tengno" may be roughly translated into English as "super-woman." Dr. Sachse, of Münster, director of the Municipal Opera there, came each summer previous to the war to give a special season of opera in the Schiller Theatre in Berlin. The work was submitted to him and accepted for production in the summer of 1914. It was on a Japanese subject, so in the spring of 1914 Yamada went home for the first time in five years, to collect costumes and properties for the production of his opera. He intended to go back to Berlin with them, to superintend the production of his opera and then go to Moscow, where he had been offered a position as musical director in one of the theatres. But before he could go back war was in the world, so he stayed in Japan.

Being in Japan, he went to work to make music bloom where it had never bloomed before. In the fall of 1914 he organized the first symphonic orchestra of native play-

Another melody ballad
that is making its mark.

It will please you and your
audience.

"The Radiance
in Your Eyes"
By Ivor Novello

ers which had ever been gotten together in Japan to perform the music of Occidental composers. It is the present Philharmonic Society of Tokio. The first concert was given in December, 1914, and devoted entirely to Mr. Yamada's works, the composer conducting. There were fifty men in the orchestra and the number has since been increased.

From that time until he left for America last December, Yamada remained in Tokio conducting, composing, and teaching a little privately. Besides these activities, he has been advisor to the Miki Company of Osaka, the largest music publishers in Japan, who put forth both native and Occidental music.

Mr. Yamada is in America for the purpose of seeing how we teach music and how we perform it; also with the idea of arranging for the publication and performance of some of his works in this country. If opportunity offers, he will conduct.

His principal compositions in the larger forms, besides the opera already mentioned, are "The Coronation Prelude," a work for chorus and orchestra, composed especially for the coronation of the new Emperor in 1915 and founded upon the Japanese National Anthem; a symphony, "Triumph and Peace," in F major, four movements. Other works are two mystical symphonic poems

on the subject of death, one called "The Dark Gate" and the other "Madara no hana." One of the compositions which he expects will be played soon in America is a Japanese suite, three dances for orchestra on native folk themes. These seem particularly well suited for his introduction to American audiences, and it is probable that they will soon be published in piano arrangement. His smaller works include poems for piano and numerous songs. There is, too, a song cycle of five songs, all five being different settings of the same text. The poem is made up of only thirty-one syllables. Such a poem is called by the Japanese "Waka." The text, as in this case, is made up of very few vocables, and the meaning is given to these entirely by the inflections of the voice of the recitist or singer.

Mr. Yamada also wrote an elaborate "Coronation March" in 1915, and the new Emperor did him the honor of accepting the dedication, a very special honor indeed in Japan. The only trouble is that this acceptance rather limits the field of action, as one might say, of Yamada's "Coronation March," for it can only be played when the Emperor is present. So one might say with confidence that this is one of the Japanese composer's compositions which we are scarcely likely to hear in America.

Personally, Mr. Yamada is a charming and accomplished gentleman. He speaks English and German perfectly, understands Occidental ways fully, and has a keen sense of humor.

Marcia van Dresser's New York Appearances

Marcia van Dresser gave a song recital for the "Fatherless Children of France" on March 1, at Miss Damrosch's New York studio. Ethel Cave Cole accompanied the soprano in a group of twenty-four children's songs and a collection of twelve old French chansons. This was followed by a series of twelve songs by Dr. Frank Damrosch. The studio was filled to capacity and a goodly sum was realized.

Miss van Dresser continues in true soldierly fashion to give her services to patriotic concerts and rallies, and wherever she can bring solace and relaxation to the men whose new life of intensive training in the camps is a hitherto unknown strain. Her next appearance will be in Silver Lake, N. J., at Camp Vail, where she will sing in the Y. M. C. A. Auditorium.

When the soldiers heard that the prima donna had promised to sing for them they sent her a hearty, composite invitation to have "mess" with them, which the soprano accepted with alacrity.

Miss van Dresser's New York recital is announced for April 16 at Aeolian Hall, when, as usual, she will sing several new numbers not heard before and two manuscript songs written and dedicated to her. Richard Hageman will accompany Miss van Dresser.

Victoria Boshko and Eugen Ysaye, March 28

Victoria Boshko, the Russian pianist, will give her only New York recital this season in Aeolian Hall, Thursday evening, March 28. On that occasion she is to be assisted by Eugen Ysaye, the Belgian violinist. This also will be the only appearance of Ysaye in New York this season. The feature of the program is to be the rendering of the Beethoven "Kreutzer" sonata, for violin and piano. The other duet number will be the sonata for violin and piano, op. 24, by Sylvio Lazzari (dedicated to Mr. Ysaye). Miss Boshko's piano solos will be the etudes symphoniques, Robert Schumann, and three short Chopin numbers, namely, nocturne, C minor; prelude, F major, and the scherzo, B minor.

Bauer in Sonata Recital

Harold Bauer and Pablo Casals will give their only sonata recital of the season in Aeolian Hall, New York, Sunday afternoon, March 24.

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SENSATIONAL SUCCESS OF REINALD WERRENRATH

PACIFIC COAST TOUR



January and February,
1918

San Francisco Argonaut, Feb. 16, 1918:

"It is a voice of unusual loveliness, with something choice and beautiful in every note, and one that will not be easily forgotten by those who heard its haunting tones."

San Francisco Examiner, Feb. 8, 1918:

"His fame as an artist of the first rank is established firmly. He has a voice of round, smooth quality, which he used well nigh perfectly."

San Francisco Bulletin, Feb. 8, 1918:

"A splendid baritone, with a splendid sense of musicianship. A voice rich with dramatic and poetic power."

San Francisco Chronicle, Feb. 8, 1918:

"A voice of excellent quality, refined timbre, splendid musicianship."

San Francisco Call and Post, Feb. 8, 1918:

"Justified all encomiums heaped upon him; he acquitted himself magnificently."

Berkeley Daily Gazette, Jan. 26, 1918:

"His interpretation was lofty, his tone pure, free, opulent, resonant, manly and convincing. Werrenrath sang with surpassing delicacy, beauty of voice and consummate delivery. It was a faultless example of singing."

Oakland Tribune, Jan. 30, 1918:

"Robust and vibrant timbre, fraught with virility and power, is the salient characteristic of his rich baritone. A perfect control of dynamics, remarkably subservient breathing, and diction admirably precise make his singing a delight to the ear critical of such factors."

Los Angeles Tribune, Feb. 1, 1918:

"It is safe to say there is no singer before the public whose phrasing and diction are more beautiful. With Werrenrath the Händel recitative and aria were revived and made to stand out like beautifully chiseled marble."

Los Angeles Evening Herald, Feb. 1, 1918:

"An American singer, who today is accepted by both critics and public as being the foremost baritone recital artist of the country."

Los Angeles Examiner, Feb. 1, 1918:

"The artist proved a great delight. His voice reminds one of the great Sammarco of Metropolitan fame. His enunciation was wonderfully clear. . . . Wonderful phrasing and breath control were displayed."

Los Angeles Times, Feb. 1, 1918:

"Mr. Werrenrath has won a position of enviable importance. His voice has that suave, sure, instrumental quality which characterizes all great baritones."

Long Beach Telegram, Jan. 23, 1918:

"His interpretation left nothing to be desired. A velvety quality of voice—a sensitive imagination and fine dramatic power."

Long Beach Press, Jan. 23, 1918:

"His tone is pure and true, wonderfully sustained, and his enunciation perfect. His singing has an artistic finish rarely heard."

Sacramento Star, Jan. 26, 1918:

"His legato is flawless. . . . a rare opportunity of hearing English enunciated perfectly. I did not say a good enunciation—it was perfect."

Sacramento Bee, Jan. 26, 1918:

"The artist carved the words into the memory of his listeners with a master hand of talent and intelligence. His enunciation is perfect."

Fresno Herald, Jan. 29, 1918:

"So thoroughly is the artist an American, and so great a magnetism is he possessed of, that the audience was won over to him almost before he commenced singing."

Fresno Republican, Jan. 29, 1918:

"Werrenrath held them en masse with the spell of his art. He is masterful in expression and has a voice that is exquisite in purity."

Pasadena Star-News, Feb. 5, 1918:

"In Reinald Werrenrath the vocal art finds a most worthy exponent, for not only does he possess a baritone voice of unusual beauty, but also the training and intelligence to use his gifts to the greatest advantage."

Portland Oregonian, Feb. 17, 1918:

"One of the really notable hours in the concert line was experienced last night when Reinald Werrenrath sang. We have heard 'larger' baritones in Portland, but none more satisfying."

Portland Evening Telegram, Feb. 18, 1918:

"The audience was listening to one of America's best singers, a past master at the art of both singing and pleasing. Werrenrath is wonderful."

Tacoma Tribune, Feb. 13, 1918:

"He became a living, moving being, holding his listeners in a spell, which brought a storm of applause. The Werrenrath voice is rare as to range, quality and many shades of color that reflect high intelligence and deep musical feeling."

Spokane Spokesman Review, Feb. 15, 1918:

"Not only has Mr. Werrenrath a voice which is beautiful in quality and of the utmost pliability, he has an interpretative and poetic gift which places him in the foremost rank of creative artists. The words are clothed with illuminative meaning; his tones penetrate to the very heart; he is magnetic and spiritual."

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CONCERTS IN GREATER NEW YORK

TUESDAY, MARCH 5

Pyle, Graveure and Rosen

At the ninety-fifth meeting and concert of the Humanitarian Cult, held in Carnegie Hall on Tuesday evening, March 5, the soloists were Wynne Pyle, pianist; Louis Graveure, baritone, and Max Rosen, violinist. It was an array of talent which called forth the enthusiastic praise of a large audience. Miss Pyle, whose facile technic and virile tone are not the least among her many musicianly attributes, was heard to special advantage in Debussy's "La fille aux cheveux de lin," and three Beethoven dances arranged by Seiss. Other numbers on her program were Schumann's "Abschied," the Rubinstein arrangement of Beethoven's "March a la Turque," Paderewski's "Thème Varié," the Whiting caprice in G and a waltz by Sauer. The audience felt the charm of Miss Pyle's interpretations and insisted upon added numbers, remaining at the close, although the hour was very late, to recall her again and again until she graciously gave extras.

A singer whose splendid voice, wide range and unusual interpretative ability never fail to make his work stand out, Mr. Graveure was in excellent voice and thoroughly deserved the hearty applause accorded him. Of course, the prologue to "Pagliacci" pleased especially, for Mr. Graveure possesses the unusual gift of being able to sing both the operatic aria and the simple ballad as these things should be sung. One of the best things he did was "Tommy Lad," which he gave as one of his encores. His other numbers included "Nocturne" (César Franck), "Flow, Thou Regal, Purple Stream" (Arnold) and Bryce-son Treharne's "Uphill." Mr. Treharne himself was on the program in a dual role, playing Mr. Graveure's accompaniments with finished art.

Max Rosen is another of the wonders of this remarkable musical season, and his playing on this occasion gave much joy, both because of the beauty of his tone and of his interpretations. He played the Vitali chaconne and a group consisting of a nocturne, Chopin-Auer; "Vogel als Prophet," Schumann-Auer; caprice No. 13, Paganini-Kreisler, and the Brahms-Joachim Hungarian dance No. 1. There was no doubt of the sincerity of his success, among the encores necessary being a very charming composition by Israel Joseph, whose accompaniments added to the evening's pleasure.

At the next meeting of the Humanitarian Cult, March 18, the soloists will be Anna Fittzu and Leopold Godowsky.

Mana Zucca Composition Recital

The twenty-fourth concert of the series which is being devoted to the works of American composers, was given by Mana Zucca and her assisting artists, at the Wanamaker Auditorium, New York, on Tuesday afternoon, March 5. It proved to be of much interest and all the numbers were received warmly by the large audience.

The opening group consisted of "Leaves," "Mother Dear," and "Je veux oublier," sung by Helena Alberts, a soprano with a voice of clarity and sweetness. She succeeded in conveying the color of each song, and was particularly delightful in "Mother Dear," a song that is enjoying much favor on concert programs.

Ralph Leo, a fine baritone, rendered "Tear Drops" and "If Flowers Could Speak." The numbers are most sympathetic in character and Mr. Leo was thoroughly at home in them. Miss Zucca was obliged to acknowledge the applause with the singer.

One of the most interesting of the groups was given by Nicholas Garagusi, the violinist. "Novelette" was heartily applauded and the "Caprice et Ballade" proved to be a charming and spirited number. In the Chopin etude transcription, Miss Zucca has done some interesting arranging and the piano accompaniment is as brilliant as the violin part. Mr. Garagusi's work is too well known to go into detail—it is sufficient to say that he always gives pleasure.

Miss Zucca's songs for children are as much appreciated by the adults as they are by those for whom they were written. Little Miss Hope is an ideal interpreter, and her singing of such pieces as "Gossip," "My Sore Thumb," "The Pollywog," "The Mystery," "The Porcupine," "September," and "Goodness Gracious," aroused the usual enthusiasm.

Miss Alberts' second group contained "Eve and a Glowing West," "Love's Coming," and "A Whispering," and Miss Zucca played her "Moment Triste" and "Valse Brillante" superbly, demonstrating that she also is a concert pianist of skill and merit.

Tonkünstler Society

The Tonkünstler Society gave its regular concert on Tuesday evening, March 5, in Memorial Hall, Brooklyn. An unusually attractive program was rendered by Alois Trnka, the well known Bohemian violinist, and O. Edwin Swain, baritone.

Mr. Trnka played with his accustomed artistic finish the fugue in A major, Tartini-Kreisler; recitative and scherzo-caprice, Kreisler; three Slavonic dances, Dvorák-Kreisler; and Sevcik's fantasia on Bohemian melodies, with special cadenza written for Mr. Trnka. In addition, Mr. Trnka was obliged to give three encores. Mr. Swain made an excellent impression. He sang two groups, with two added numbers. The accompanists were Willie Schaeffer for Mr. Trnka and Walther Haan for Mr. Swain. A large and enthusiastic audience attended.

Trio de Plaisir

An unusual program was given at Mehlin Hall on March 5 by the Trio de Plaisir, composed of Laura Graves, Mme. Yaki Yamakura and Antoinette Newcombe. Miss Graves is the possessor of a mezzo-soprano voice of excellent quality and she rendered her numbers in a most artistic manner. Many encores were necessary. Mme. Yamakura, pantomimist-elocutionist, delighted the audience with her remarkable interpretation of "The Sisters," by

Tennyson, and "Sayonara," by Cadman. Miss Newcombe, soloist and accompanist, played the Rachmaninoff prelude, displaying excellent tone and technic. The finale, "Pilgrimage to Kevlaar," was an effective number, Mme. Yamakura reciting this beautiful poem, while Miss Graves, behind the curtain, accompanied by Miss Newcombe, sang the intermezzo from "Cavalleria Rusticana." At the conclusion well deserved applause followed. In fact, the entire program was enjoyed thoroughly, thanks to the art of the performers.

Berkshire String Quartet

The Berkshire String Quartet, composed of Hugo Kortchak, first violin; Sergei Kotlarsky, second violin; Clarence Evans, viola, and Emmeran Stoeber, violoncello, gave a program in Aeolian Hall on Tuesday evening, March 5, made up of Beethoven's quartet in E minor, op. 59, Reger's quartet in E flat major, op. 109, and a serenade for string quartet, by Leo Sowerby, of Chicago, which is still in manuscript, and had its first performance.

For a quartet which has been in existence so short a time, the Berkshire organization has developed an ensemble that is truly admirable. The musicianly quality of its work is also very high. The Beethoven quartet was given an authoritative reading, and the Reger work also was splendidly done.

The Sowerby serenade was interesting, full of sharp rhythms, and with so splendid a use of syncopation that one was reminded of some of Dvorák's compositions with their national dance flavor. It is written understandingly for the instruments, and it was evident that the quartet was much interested in the number, and gave it its best

THE FIRST OF MAY THRIFTSTAMP DAY IN THE U. S. A.

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American business must go "over the top" at once in a quick drive to make Thrift Stamp Day an overwhelming success. You wholesalers, you jobbers, you salesmen, must talk Thrift Stamp Day among your trade, arouse the enthusiasm of the retailers, the storekeepers, the clerks behind the counters. Uncle Sam needs your help. A practical plan has been prepared showing how each one of you can "do your bit" to make Thrift Stamp Day a red letter day in American business annals. Write for this plan today without fail. Remember, in helping Uncle Sam you are helping business and helping yourselves. Address Mr. W. Ward Smith, National War Savings Committee, 51 Chambers St., New York City.

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efforts. Though containing nothing great in itself, it offers striking promise for the future of the composer.

WEDNESDAY, MARCH 6

Philharmonic Society

Once a year the Philharmonic Society gives an "Evening of Light Music," for members only, and on Wednesday evening, March 6, the annual event took place at the Waldorf-Astoria before a very large and very representative audience. A festive mood reigned throughout the proceedings and the cheerful program was enjoyed thoroughly and applauded to the echo, the conductor, Josef Stransky, coming in for marked ovations. He opened the concert with an inspiring reading of Flotow's melodious "Stradella" overture, heard all too rarely nowadays except from theatre orchestras. An excellent Chopin-Glazounow arrangement of a nocturne followed, and then came the pizzicato section from Tchaikowsky's fourth symphony, rendered with much brilliancy. Leo Schultz did Haydn and Popper pieces for cello, and had to respond with Saint-Saëns' "Le Cygne" as an encore. J. Strauss' "Wine, Woman and Song" waltz resulted in the most pronounced applause of the evening. Conductor Stransky investing the popular classic with true Viennese gayety and swing. Rossini's "William Tell" overture had a rousing hearing. Gounod's "Ave Maria" gave the polished strings a chance to shine. Grieg's "Peer Gynt" suite, No. 1, was another stimulant for unbounded enthusiasm on the part of the listeners. Liadow's "Music Box" evoked smiles and delighted participation. Sousa's "Stars and Stripes Forever," in symphonic orchestration, sounded overpowering, and had a rousing performance, which elicited cheers of approbation. Altogether it was an evening of joy, and it is a pity that the general public is not allowed several times a year to meet the Philharmonic men and their leader in this lightsome mood.

Music School Settlement

The festival concert of the Music School Settlement of New York, Arthur Farwell, director, assisted by Harry Barnhart, the song leader of Camp Upton, took place at Carnegie Hall on Wednesday evening, March 6. The platform had been considerably enlarged so as to make room for the 700 people who participated, 500 being singers and the rest belonging to various orchestras of the school. A

feature of the program was the singing of the negro spiritual, "Listen to the Lambs" (by a negro composer, Nathaniel Dett), by the "vocal ensemble," Laura Elliott, head of the vocal department, directing. The children showed excellent training and sang with intelligence and understanding. There were various solos by talented pupils as well as a number of orchestral selections by the junior and senior orchestras. "Hosanna," words and music by Mr. Farwell, to the accompaniment of the massed orchestras and the organ, played by Frederick W. Schlieder, was sung for the first time. Another number, and one of considerable enjoyment, was "Liberty Forever," the new patriotic song and march written by Enrico Caruso and Bellezza. The pieces sung by the community were the "Battle Hymn of the Republic," "There's a Long, Long Trail," "Old Black Joe," "My Old Kentucky Home," "Pack Up Your Troubles" and "Roll, Jordan, Roll."

George Reimherr, Tenor

A song recital was given by George Reimherr, tenor, at the Criterion Studios, Carnegie Hall, New York, on Wednesday evening, March 6, to a discriminating and enthusiastic audience. A group of folksongs (Russian, Serbian, Japanese, Icelandic and Bohemian), with which Mr. Reimherr chose to open his program, served to reveal temperament and taste as well as a large and very beautiful voice. "Be Thou Faithful Undo Death," from "St. Paul" (Mendelssohn), and "Where'er You Walk," from "Semele" (Handel), showed equal ability in a different line. They were sung with breadth and dignity, and in the latter number Mr. Reimherr had occasion to demonstrate his remarkable breath control.

Five songs by Cecil Forsyth, of which four are in manuscript, formed the third section of the program: "Bring Her Again, O Western Wind," "From the Hills of Dream," "The Last Exit," "Terre Promise" and "The Watcher." The first and the last of these the audience insisted upon having twice. "The Watcher" Mr. Reimherr gave with dramatic intensity, approaching his climax in superb fashion. "From the Hills of Dream" he did exquisitely.

"Boy o' Mine, Good Night" (Weston G. Wilson), "Love and Roses" (Frederick Vanderpool), "Summer Eve" (Herman Behr), "Minor Chord" (George Mager) and "Lay" and "Earth Is Enough" (Claude Warford) made up the closing group, the audience calling for two more repetitions, "Boy o' Mine, Good Night," and "Earth Is Enough." Mr. Reimherr's finished style and excellent enunciation are other of his assets.

Rodney Saylor furnished fine support at the piano. Among those present were Mme. Soder-Hueck, by whom Mr. Reimherr has been prepared for the concert stage.

Elsa Fischer String Quartet

The Elsa Fischer String Quartet scored again on Wednesday evening, March 6, when they appeared in a return engagement for the People's Music League of the People's Institute at Public School No. 83, New York. The excellence of the work charmed a large audience and there was a volley of applause after each number. It is very rare that a quartet can arouse such intense enthusiasm. The playing was marked throughout by thorough musicianship, excellent balance, color and co-ordination.

The program included a quartet by Koplow; the andante and scherzo from a quintet by Jadassohn, and the adagio and allegro from a quintet by Arensky. The piano parts in the two quintets were played excellently by Harriet Boas.

Lucy Meder, soprano, was heard in "Vissi d'Arte," from "Tosca," "Love's in My Heart" (Woodman), "The Star" (Rogers) and "Waldeinsamkeit" (Reger).

THURSDAY, MARCH 7

Phyllis la Fond-Michael Penha

Another success was scored by Phyllis la Fond, the charming soprano, when she appeared at the Matinee Artistique at the Princess Theatre, New York, Thursday afternoon, March 7. Miss la Fond again showed her ability as a vocalist. Besides singing with fullness of tone, she gave the texts of her songs with distinct enunciation and charming effect. She was at her best in the "Bird Song" from "Pagliacci," the most difficult number of her program. To satisfy the enthusiastic audience, she added several encores.

Another feature of the program was Michael Penha, the cellist, who displayed a beautiful tone combined with good technic and interpretation.

Meina Irwen was seen in "Valse Triste" (Sibelius), which she interpreted artistically. Jacques Pintel, pianist, played several selections with feeling and understanding.

Philharmonic Society; Jacobinoff, Soloist

The Philharmonic Society's concert on Friday afternoon at Carnegie Hall was of special interest because of a symphonic novelty under the personal leadership of the composer, and because the soloist was an American, who made on this occasion his initial appearance with orchestra in the metropolis.

The novelty was a symphony in C sharp minor by Ernest Bloch, the Swiss composer. It is an early work written seventeen years ago, or when Bloch was twenty-one years of age; yet, notwithstanding heavy leanings toward Strauss and Wagner, the score reveals no small degree of originality of thought and independence of utterance. The third movement in particular, a scherzo marked "vivace," is quite original. When this symphony was first performed fifteen years ago on the other side it was looked upon as quite revolutionary by the critics and the conductors of Europe would have naught of it. Today, however, it sounds comparatively simple. Bloch, though modern in spirit, by no means eschews melody; indeed, melodiousness is one of the pronounced characteristics of the work. The composer was going through his period of storm and stress when he wrote it, and there are parts that are marred by overelaboration. The symphony is in four parts and follows the conventional classical form. It is "program music" and the underlying ideas—doubts, struggles, hope, faith, irony, sarcasm and finally happiness—suggest Strauss' "Heldenleben." The Bloch score is written for complete modern orchestra.

The orchestra, under the composer's baton, gave an ad-

mirable reading of the novelty, which was warmly applauded by the audience.

The soloist was Sascha Jacobinoff, the brilliant young American violinist, who scored a pronounced success with his fine performance of the Brahms concerto. He played with a warm, rich tone, with flawless technique and with a complete understanding of the message of the composer. It was a performance chaste and pure in style, as becomes the work, lofty in conception and worthy to be measured by the highest standards in point of execution. Stransky followed the soloist with great fidelity.

The program was brought to a conclusion with a spirited, finished reading of Chabrier's "Espana."

Costoley Trio

The Costoley Trio, a new chamber music ensemble, which originated in Boston, made its debut in recital here on the evening of March 8 at Aeolian Hall. The members of the organization are all virtuosos of the first rank: George Copeland, the pianist, is known nationally as a foremost exponent of Debussy and the modern school; Arthur Hadley, the cellist, is a former member of the Boston Symphony Orchestra and a brother of the composer, Henry Hadley; Ignace Nowicki, the violinist, is a young artist who already has won recognition in the East. With a combination of three such distinguished players, the success of the new trio is not to be wondered at. Although the audience was not large, it gave full evidence of its enthusiasm. The applause at every intermission was prolonged and sincere, and after each number the artists were recalled repeatedly to bow acknowledgments.

The program selected for this first appearance was both novel and wholly worthy of the young organization. It included three works: Brahms' trio in C minor, Leclair's sonata à trois, and Ravel's trio in A minor, representing, respectively, the musical literatures of the eighteenth, nineteenth and twentieth centuries. The Brahms number, which opened the program, was performed in a scholarly and authoritative manner, notable for smoothness, precision and balanced ensemble. The Leclair, in contrast, with its delicate shimmer, its fineness of texture, brought forth an exquisiteness, a grace of style, an elegance of rhythm that is too seldom heard in concerted playing. Ravel, the concluding number, provided a wealth of color, warmth and variety that enabled the players to exercise in their interpretation a rare imagination and vivid charm that was irresistible in its appeal.

It was both a surprise and a pleasure to hear such splendid performances from so young an ensemble, and it is safe to predict that the Costoley Trio soon will take its place alongside of the leading chamber music organizations of the country.

SATURDAY, MARCH 9

Beethoven Society; Mme. Langenhan, Soloist

Quite the most enjoyable of this season's series of musicals was given by the Beethoven Society of New York at the Hotel Plaza on Saturday afternoon, March 9. Christine Langenhan, dramatic soprano, was the principal artist, and she was ably assisted by the mandolin and glee clubs of Columbia University.

The program opened with "The Star Spangled Banner," followed by a medley of college songs, arranged by G. S. Parsons, '03. The mandolin club rendered the following numbers: "Hilo March" (Luo-Kaili), "The Swan" (Saint-Saëns) and "Missouri Waltz." Their playing was spirited and was appreciated by the audience.

The glee club's rendition of Speaks' "On the Road to Mandalay" was excellent, the solo part being done by Cyril G. Laub, baritone, who also sang "The Trumpeter." "Lady Chloe" (Clough-Leiter) was another selection. René Wormser entertained with some original ballads.

Mme. Langenhan sang for her first group songs by Dvorák, including "Dobrou noc," "Zalo divca, Zalo Travu," "Kterak Trojhranec Mui" and "Struna naladena." The latter was repeated, as they all might have been, each one gave so much genuine pleasure. Mme. Langenhan has the happy faculty of being able to discover the smallest artistic details of a number and then interpret the song in a manner that conveys all its meaning and effect. She was in superb voice. Hers is a rich vocal quality, of noticeable clarity and evenness. She uses her organ with intelligence and skill. Further, the diction is excellent and the phrasing is balanced. The second group consisted of "The Coral Bead" (Tchaikowsky), "Fairy Lullaby" (Marion Bauer), "Songs My Mother Taught Me" (Dvorák) and "A Spirit Flower" (Campbell-Tipton). As an encore Mme. Langenhan sang "My Curly Headed Baby" (Clutsam). Florence Harvey furnished artistic accompaniments for the singer.

Jacob Gegna, Violinist

Jacob Gegna, Russian violinist and pupil of Leopold Auer, made his debut as a soloist in Aeolian Hall, New York, on the evening of Saturday, March 9. He possesses a reliable technique, as well as a tone of much purity. His program contained many interesting numbers which gave the youthful artist opportunity to display his virtuosity from various angles. Emanuel Balaban assisted at the piano.

Prior to coming to America, Mr. Gegna acted as assistant to Leopold Auer.

Philharmonic Society

The Saturday evening concert of the Philharmonic Society at Carnegie Hall presented some of Josef Stransky's best conducting in the third act prelude to "Meistersinger," the prelude and "Love Death" from "Tristan and Isolde," Liszt's "Les Preludes," and the same composer's first Hungarian rhapsody. The leader and his men were tuned up to rare pitch and performed the highly colored works with infectious vim and engaging tonal and interpretative variety. The enthusiasm of the hearers broke loose after every number and such demonstrative applause has not been heard at a Philharmonic concert in a long time.

Beethoven also figured on the program with his third "Leonore" overture and his eighth symphony, both played with dignity and fine tonal balance. How-

ever, the evening belonged to Wagner and Liszt, and no one could dethrone those everlasting favorites on that occasion.

SUNDAY, MARCH 10

New York Symphony

Leo Sowerby's overture "Comes Autumn Time," heard at last Sunday afternoon's Aeolian Hall concert of the Symphony Society of New York, proved to be a well constructed, tuneful score, sufficiently imaginative, and exceedingly clever in instrumentation. Sowerby has something worth while to say and his orchestral language is resourceful in the modern way, without, however, being stilted or artificial.

George Barrere gave tasteful renderings of Widor's "Romance" and "Scherzo" for flute. Walter Damrosch presented the now rarely heard second symphony of Beethoven into which he put much reverence and interesting nuancing.

The second half of the program was devoted to Wagner, including luminous publications of the Processional of the Knights of the Holy Grail, from "Parsifal," the love music and Brangaene's warning from "Tristan," "Brünnhilde's Awakening," and the finale, from "Siegfried," and the "Apprentices' Dance," from "Meistersinger."

Philharmonic in Brooklyn

The Philharmonic Society of New York, Josef Stransky, conductor, gave its fifth and last subscription concert at the Academy of Music, Brooklyn, on Sunday afternoon, March 10, before an unusually large and representative audience. The program contained Brahms' "Tragic" overture, op. 81; Dvorák's concerto in B minor, op. 104, for cello and orchestra, and Tchaikowsky's symphony No. 5, in E minor, op. 64. Mr. Stransky and his excellent body of artists made a strong impression upon the audience by their playing of the two orchestral numbers, which they gave with beautiful effect. At the conclusion of the Brahms overture, Mr. Stransky was presented with a laurel wreath.

Pablo Casals was the soloist, and performed with neatness. Mr. Stransky's support in the accompaniment of the concerto was outstandingly keen and sympathetic.

Josef Hofmann, Pianist

The second recital of Josef Hofmann, given last Sunday afternoon at Carnegie Hall, brought a program that included many old-time favorites of the public, as the "Moonlight" sonata, Mendelssohn's "Rondo Capriccioso," Chopin's barcarolle and B minor scherzo and Rubinstein's barcarolle in A minor. It also included two études in D sharp minor and D flat major by Scriabin, and Godowsky's contrapuntal paraphrase on Johann Strauss' "Fledermaus" waltz, in which Hofmann's technical command of the keyboard and his skill in bringing out with great clearness Godowsky's clever and complicated interweavings roused the audience to demonstrative and prolonged applause. The pianist played four encores after the conclusion of the program, and also those after his Chopin group. He was in fine fettle throughout the afternoon, and exhibited reliable technique and refined musical feeling far removed from sentimentality.

Tavastjerna, Askenasy and Ljungkvist

Gabrielle Tavastjerna, reader; Betty Askenasy, pianist, and Samuel Ljungkvist, tenor, gave a joint recital on Sunday evening, March 10, at the Princess Theatre. Piano numbers by Bach-Tausig, Nicolaeff, Rachmaninoff, Chopin, Cyril Scott and Liszt were well rendered by Betty Askenasy. Mr. Ljungkvist sang two groups of songs, Swedish and English, and received much applause. He is the possessor of a tenor voice of fine quality, which he uses effectively. Miss Tavastjerna's recitations were "The Song of the Witch," by Wildenbruch (with music by Max Schillings and not by Ernest Schelling as the program had it); "My Kate," by Mrs. Browning (music by E. S. Bernheim); "The Drummer's Bride," Victor Hugo (music by F. Thorne), and "The Battle Hymn of the Republic," Julia Ward Howe.

Mary Thornton McDermott acquitted herself creditably as the piano accompanist.

Lisbet Hoffmann, Pianist

Lisbet Hoffmann, the pianist, whose metropolitan appearances number too few in the estimation of her admirers, was special soloist at the Arion Society musicale, New York, March 10, playing the following numbers: "Polish Song" (Chopin-Liszt), "Mal du pays" and rhapsodie (Liszt), scherzo (Mendelssohn), "Eccosaisen" (Beethoven), tarantelle and "Najaden im Quell" (Paul Juon).

It is noted that Miss Hoffmann plays not only standard works by both classic and modern composers, but novelties. This is much to her credit, for it is a real task to find such works, to develop them as concert numbers and to get an audience to listen to them. Two such at the Arion affair were Paul Juon's tarantelle and "Najaden im Quell," character pieces of interest, played in such fashion that the audience brought her back.

MONDAY, MARCH 11

Lotta Madden, Soprano

One of the best voices heard on the concert stage this season is that of Lotta Madden, soprano, who made her debut recital in Aeolian Hall, Monday afternoon, March 11. Sympathetic in quality, always musically produced, of good range, her voice is an adequate vehicle for the interpretation of a wide variety of songs. Through a splendidly chosen, unhackneyed program, Miss Madden was at ease in Italian arias, German lieder, French chansons and English songs—at ease in her diction, smoothly flowing legato, delicate pianissimos, breath control, phrasing; in fact Miss Madden is a very satisfactory recitalist from every angle of good vocal work.

A good sized audience applauded appreciatively, asked for repeats, gave floral tributes, and crowded up to the

(Continued on page 25.)

It is noteworthy that—

SIGNOR RICCARDO STRACCIARI

will sing in concerts in 6 cities prior to his appearance at the opening concert of the Ann Arbor (Mich.) Spring Festival

May 15th, 1918.

It is noteworthy that—

SIGNOR STRACCIARI can be secured for a few more dates for the early Fall.

His October bookings include:

Cleveland, Ohio (Mrs. Adella Prentiss Hughes)
Detroit, Mich. (James E. Devoe)
Milwaukee, Wis. (Richard Koebner)
Dayton, Ohio (A. F. Thiele)
Chicago, Syracuse, Pittsburgh and Columbus, Ohio.

It is noteworthy that—

SIGNOR STRACCIARI is prepared to sing Wagnerian arias "in Italian," as he has sung them under Hans Richter at the Vienna Opera.

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EDDY BROWN IS COMPLETING HIS GREATEST AMERICAN YEAR

Young Violinist's Season a Continuous Series of Tours

A trip through the files of the *MUSICAL COURIER* is a source of never flagging interest to the writer. It is an excursion which, in the light of subsequent events, brings forth some prophecies which have since been fulfilled and some which have failed; it brings to mind many who have since departed, either on that journey from which there is no return, or for various reasons have left their places in the public ken. On a recent journey, an item in the Berlin letter of December 29, 1915, attracted the attention. It read:

"Our young countryman, Eddy Brown, who has been a popular figure in the musical life of Berlin for several years past, made his farewell appearance the day before his departure for America. He has spent just a decade in Europe, for he was brought over by his mother at the age of ten, and he returns to the country of his birth just before having attained the age of full manhood. He studied first in Budapest with Hubay, and later in St. Petersburg and Loschwitz with Leopold Auer, and began to concertize about four years ago with signal success. During the past winter he has appeared with some of the greatest European orchestras, including the Gewandhaus under Nikisch, the Concert-Gebouw under Mengelberg at Amsterdam, and the Guericke of Cologne. With each new season Eddy Brown's success has not only remained true to him, but has steadily increased, just as his playing has matured and deepened from year to year. This winter he paid tribute to Beethoven in both of his concerts, having played the 'Kreutzer Sonata' with Anson at his first and the D major sonata and the two romances at his second concert. This young American approaches Beethoven with a reverential spirit. His extraordinary left hand and right arm equipment, his sound musicianship and never failing good taste enable him to do justice to all schools. While his Beethoven interpretations are of sterling worth, his Paganini playing is brilliant and fascinating. His success was most pronounced."

Since that time much has happened, but those same qualities which aroused the admiration of the Berlin writer are still prominent features of his work, and although in the interim he has added American music lovers to his list of admirers, he has remained the same unaffected and sincere musician who landed in the United States two years ago. Although, forsooth, if he were ever to become spoiled with applause, that catastrophe would have occurred long ago, for he made his first public appearance at the age of six. When he was ten, his mother took him abroad to study with Hubay, who at first refused to accept him and

advised Mrs. Brown to return to America. Undaunted, however, she succeeded in placing the youngster with Bloch, of the Royal Academy, where he advanced so rapidly in his studies that upon a second hearing Hubay was astounded and the third time, declared his willingness to take the boy under his guidance. It was during his study with Hubay that his playing first began to attract widespread attention. Successes in England followed those on the continent of Europe, and after a five months' tour it was decided that he should go to Petrograd to study with Leopold Auer.

Eddy Brown's subsequent successes are widely known. In Berlin he played repeatedly with the Berlin Philharmonic, and has appeared as soloist with orchestras under Nikisch, Mengelberg, Wetzler, Fritz Steinbach, Max Fiedler, Abendroth and others. Before coming to America, he filled over forty engagements in Germany and Holland. His first appearance in this country was as soloist with the New York Symphony Orchestra, at a concert given in Indianapolis, Ind., early in January, 1916, and on the 14th of that month he gave his first New York recital at Aeolian Hall. Such was his success that before March 1 he had made five appearances in the metropolis, and when his season closed he had filled over thirty-five engagements. Last season found him firmly established with the American public as an artist of remarkable gifts and a man of very democratic inclinations and broad human sympathies. So great has been the demand for his services this year that this entire season has been practically occupied by a series of tours.

Among the important engagements he has already filled may be mentioned appearances October 31, at Northampton, Mass.; November 2 and 3, as soloist with the Chicago Symphony Orchestra, under Frederick Stock, at Chicago; November 8, Omaha, Neb.; November 11, recital at Carnegie Hall, New York; November 16, Syracuse, N. Y.; November 21, Cincinnati, Ohio; November 22, Columbus, Ohio; December 3, New Orleans, La.; December 7, Baltimore, Md.; December 12, soloist with the New York Philharmonic Orchestra, under Josef Stransky, at New York; January 2, Chicago; January 3, Aeolian Hall, New York; January 5, at City College, New York; January 10, Cleveland, Ohio; January 13, Detroit, Mich.; February 10, Chicago; February 11, Louisville, Ky.; February 11, Washington, D. C.; February 17, second appearance of the season as soloist with the New York Philharmonic Orchestra at Carnegie Hall, New York; February 22, Selma, Ala.; February 25, Fort Worth, Tex.; February 28, Lincoln; March 8 and 9, soloist with the St. Louis Symphony Orchestra, at St. Louis; and March 13, as soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, at Buffalo, N. Y. Next Sunday afternoon, March 17, he will give another New York recital in Carnegie Hall, playing the "Kreutzer" sonata, the Bruch concerto in G minor and works by Cramer-Brown, Arbos, Kreisler, Cui and Bazzini.

Well read, deeply interested in paintings, drawings and other branches akin thereto, passionately fond of outdoor sports, an intense lover of history, with a penchant for poetry, especially that of Schiller, Goethe and Shakespeare, this young violinist is withal one of the finest artists in America today. And such a statement might with equal veracity be applied to the world, for the United States contains within its borders at present artists than whom there are none better anywhere. No wonder the people of New Orleans were astonished to find in this unassuming gentleman with the very ordinary name so remarkable a musician.

Carpi Receives Striking Honor

Fernando Carpi, the tenor of the Metropolitan Opera House, is the recipient of a striking honor, as he has been specially engaged by Cleofonte Campanini for the extraordinary operatic tour next October with Mme. Galli-Curci, during which that artist is to sing nine performances of "Barber of Seville." Carpi is the most famous Almaguira of our day and in Italy is generally regarded as the leading exponent of the role. He sang it with Galli-Curci in Milan (La Scala), Brescia, Trieste, etc., another member of the cast on those occasions being Stracciari, who will also be in the forthcoming tour. The engagement of Mr. Carpi was made possible through the courtesy of Signor Gatti-Casazza and because the special performances take place before the beginning of the Metropolitan Opera season. Mr. Carpi has interesting concert plans for next season, aside from his regular activity at the Metropolitan, and will make them known in due time.

Edwin Hughes Under Friedberg Management

Announcement comes from the office of Annie Friedberg, musical manager, that she will represent the American pianist, Edwin Hughes, for the coming season and direct his concert tours in the United States and Canada.

Mr. Hughes hails from the National Capital and has already made a name for himself as concert artist as well as a teacher. He only returned from Europe a short time ago, where he won unqualified recognition, and has given several recitals during this past season, winning a host of friends and admirers. He will give a New York recital early next autumn.

Clarinda Smith to Make Spring Tour

Clarinda Smith, the American soprano, will leave shortly for a spring tour through New York and Pennsylvania, under the direction of Julian Pollak. Mme. Smith scored at the third concert of a series given in Haskell, N. J., by the Eastern Concert Bureau, March 1, and is booked to appear at the second concert of a series given by the same bureau in South Norwalk, Conn., Thursday evening,

March 14. She also will sing at Elmira College, Elmira, N. Y., in a joint recital with Gladys Mason, violinist, and Josef Martin, pianist.

Helen C. Romanoff, Dramatic Soprano

Helen C. Romanoff, before leaving Petrograd two months ago, sang leading dramatic soprano roles with the Petrograd Opera Company. Her voice was called by the Russian critics "the golden voice," and her artistic ability brought her great fame. Her husband, T. W. Romanoff, is a prominent engineer. His patents are famous in war circles, his anti-gas mask being used in Russia and England. He has invented patent scissors to cut any size wire, and many other things. He built a



HELEN C. ROMANOFF,
Russian soprano.

railroad between Gatchin and Petrograd for the private use of the Czar. Coming from Russia, Mme. Romanoff passed through California. In San Francisco, the Russian colony, consul, etc., finding that Mme. Romanoff was on the ship, arranged a charitable affair. Mme. Romanoff sang, and also donated 10,000 roubles to the Red Cross. Mme. Romanoff has an immense repertoire of new Russian compositions. She also sings in French, Italian and English and expects to give a recital. Lazar S. Samoiloff, Carnegie Hall, New York, is her manager.

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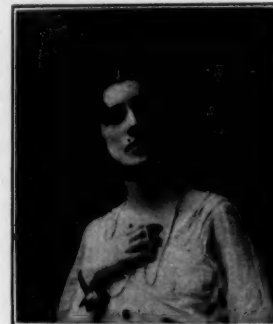
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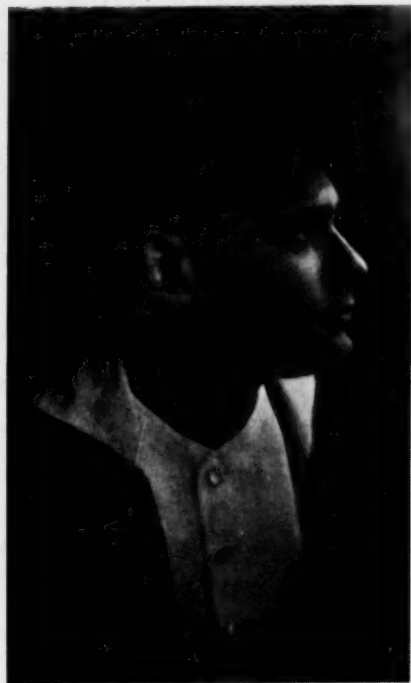
A Sketch of His Life—Metropolitan Musical Bureau to Manage Him

The Metropolitan Musical Bureau announces that it has engaged the services of Toscha Seidel, violinist and pupil of Leopold Auer, for the season of 1918-1919. Toscha Seidel will make his American debut at Carnegie Hall, New York, next month.

Toscha Seidel was born in Odessa, Russia, on November 4, 1900. He early showed signs of musical talent, and at the age of seven became the violin pupil of Max Fiedemann in Odessa. He had mastered Berlioz's concerto at the age of eight and a half, and made such a success at its presentation that Alexander Fiedemann, pupil of Max Fiedemann's brother, and also an Auer pupil, induced the boy to come to Berlin to continue his studies at the Stern Conservatory, where he remained a student for two years. In 1912 he was heard by Leopold Auer in the Beethoven "Romance" and a Bach concerto, and immediately accepted by him as a scholarship pupil. Since that time he has studied with the master.

In the summer of 1915, Seidel appeared privately at Auer's summer home near Christiania. So great was his success that on September 1, 1915, he made his first public appearance in Christiania, following it by three further recitals at intervals of two days each, all to crowded houses. In Stockholm and Copenhagen the next month he had similar successes, and repeated them in a tour of the larger Norwegian cities the same season. He also appeared several times with Jarnefelt at the Stockholm Royal Opera. His second season, that of 1916, he again played throughout Scandinavia, filling thirty-six engagements, six of them in the city of Christiania.

His third season he gave ten concerts to sold out houses in Christiania, played a number of engagements,



TOSCHA SEIDEL,
Violinist.

several with the Stockholm Royal Opera, and received the greatest honor of his career, that of being chosen by Leopold Auer to play in joint recital with him. This he did in a tour of five concerts. Last month Toscha Seidel came to America, in the same party with Professor Auer. He was accompanied by his mother, Mrs. Tauba Seidel, and a younger brother.

Rubinstein Club to Present Rosa Raisa

So successful was the New York Rubinstein Club, Mrs. William Rogers Chapman, president, with the recital which was given by Amelita Galli-Curci on Monday afternoon, March 4, that the venture will be repeated on Tuesday afternoon, April 2. At that time the Rubinstein Club will present Rosa Raisa, soprano of the Chicago Opera Association, in recital at Carnegie Hall, New York. Tickets will be on sale for the members of the club and their friends at the Waldorf-Astoria, March 18, 19 and 20, and thereafter will be placed at the box office in Carnegie Hall. As in the case of the Galli-Curci recital, the active members of the Rubinstein Club will be guests of the club and will have seats on the stage.

Four Witherspoon Pupils at Cincinnati Festival

Another proof of the ability of Herbert Witherspoon as a pedagogue is shown in the fact that four of his artist-pupils have been engaged to appear as soloists at the music festival to be given in Cincinnati in May. These singers are Florence Hinkle and Mabel Garrison, sopranos, Merle Alcock, contralto, and Lambert Murphy, tenor. None of these artists needs an introduction to America's musical public, for their excellent work has established them firmly. Three of them, Mme. Hinkle, Mrs. Alcock and Mr. Murphy, have also been engaged as soloists in the performance of the Bach Passion, which is to be given on March 26 by the Boston Symphony Orchestra under the direction of Dr. Karl Muck.

ALTHOUSE



Leading Tenor
Metropolitan
Opera Company
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Triumph as
Pinkerton in
"Mme. Butterfly"

PHILADELPHIA RECORD:

Althouse, whose voice has a ringing quality and who is, moreover, an earnest and able singer, gave dramatic value to the role and he rose in splendid fashion to the opportunities for brilliant singing as they came. He is truly an important and thoroughly capable artist in the Metropolitan organization.

PUBLIC LEDGER:

Mr. Althouse is an excellent tenor, and his interpretation of the part of Pinkerton was as interesting as its caddish nature allowed it to be.

PHILADELPHIA PRESS:

ALTHOUSE WAS ESPECIALLY ELOQUENT.

PHILADELPHIA INQUIRER:

The role of Pinkerton was competently taken and agreeably sung by Paul Althouse, whose voice is clear and full, and in whose delivery of the music there was considerable emotional intensity.

PHILADELPHIA EVENING BULLETIN:

Mr. Althouse was not without ease and pliability in his acting, while his singing of the part was in the nature OF A REAL TRIUMPH FOR THIS AMERICAN TENOR. His tones seemed to have new beauty and to lend themselves with fluent realization of the exacting demands of the music. He rose with full effectiveness to his part in the big duet with Miss Farrar.

THE EVENING TELEGRAPH:

THE VOCAL HONORS WENT TO PAUL ALTHOUSE.

He sang his music with a rich tonality and an opulent prodigality of production. His tones possessed a crystal tonal quality which were singularly demonstrative of his unusual vocal attributes.

THE NORTH AMERICAN:

Althouse is obviously one of the most useful, reliable, and conscientious tenors in the Metropolitan.

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SELECTING A VOCAL TEACHER

BY WILLARD FLINT

Probably one of the most abused professions of today, and the one most infested with charlatans, is that of teaching the correct use of the voice in singing. Almost any one possessed of suavity, good address, and a smattering of music, can claim to be a vocal teacher, acquire a following, and—prevent a great many ambitious students with fine natural voices from attaining the object of their ambition, which they might otherwise have done had they been so fortunate as to have selected a really capable teacher.

But how is one to know who are the really capable teachers?

Let us say that Miss A, who has a beautiful voice, desires to develop it. She inquires of a friend, who is studying, to whom she shall go, and of course her friend recommends her own teacher as being the only one worth while; but, it being of the utmost importance to her that she make no mistake in her selection, Miss A asks another friend, who names another teacher, who is likewise the best; and so on from one to another, each of whom tells her of the best as well as the only teacher who really knows how to instruct properly. The net result of her inquiries is, perhaps that, finding so many who are the best and only—the "onesuch"—as it were—she resolves to trust to her own judgment and starts out to pick one for herself.

How does she proceed? Does she consult the daily musical news or the musical journals to see what singers are most pleasing to the public, and inquire whether they are teachers, or if not, with whom they have studied? Perhaps, but not as a rule.

She starts on a round of visits to the various teachers whose names have been given her, and probably decides upon the one who is the smoothest orator regardless of whether or not his own or his pupils' work is well and favorably known to the musical public. Then, after being fed smooth talk for several years—and nothing else—she finds herself as far from her goal as ever.

I do not say that this is always so—far from it—but I do say that a deplorable number of victims of that sort of treatment have come under my personal observation.

One case in point is that of a young lady who came to me after having studied three years with a teacher who tried to make a contralto of her. She proves to be a lyric soprano, who sings easily F above high C. It would not

seem possible that one knowing so little about the human voice would have the temerity to proclaim himself (or herself) a vocal teacher, but such is the fact, and this is by no means an isolated case.

I have heard the statement made that a vocal teacher need not necessarily be able himself to sing. That statement might hold a small grain of truth in the case of a really phenomenal voice so finely poised that it could not readily be disturbed, but otherwise it is distinctly necessary that a teacher be very much able to sing, or that he has been able to do so at some time. If there is one thing in the world beyond all others that cannot be taught theoretically, it is how to develop to the utmost the musical possibilities of the human voice, and no teacher who has not had years of experience in singing under varied conditions can have the practical knowledge necessary to achieve that result.

Therefore, I would say to the young student who is looking for a vocal teacher: Find out what singers are pleasing the public, then ascertain with whom they have studied and consult their teachers. Or if they are themselves teachers, the matter is more simple yet—consult them. This will not prove an infallible rule, but it will certainly be a great improvement upon a haphazard selection of a teacher because he has a smooth line of talk, but whose right to call himself a vocal teacher has not been demonstrated publicly, either by his own work or that of his pupils.

Sandby's Recital Program

Herman Sandby's New York recital will take place on Tuesday evening, March 19, at Aeolian Hall. Assisted by Ilja Scholnik, violinist, and Louis T. Grünberg, pianist, this eminent Danish cellist will be heard in an interesting program as follows: Sonata Xa, Valentini; variations sur un theme rococo, Tschaikowsky; sketches from the Land of the 1,000 Lakes, Jean Sibelius, from "Sibeliana," transcribed by Mr. Sandby; Scandinavian folk music, Herman Sandby; "Song of India," Rimsky-Korsakoff-Sandby; "Orientale," Cui, and Popper's "Spanish Dance."

Sundelius and Seydel for Rubinstein Club

Marie Sundelius, soprano, and Irma Seydel, violinist, are to be the artists at the forthcoming musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, on the afternoon of April 20, at the Waldorf-Astoria, New York.

MUSICAL COURIER

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Enter mad March, and glad spring festivals.

It is generally agreed that Stravinsky is the only composer able to set the present Russian situation to music.

Ossip Gabrilowitsch, who led the Cincinnati orchestra concerts, March 8 and 9, is to conduct also the next pair there, March 22 and 23, with Efreim Zimbalist as soloist.

Ratan Devi, the interpreter of Himalayan folk-songs, says that Brahms can be interpreted according to East Indian musical methods. Why not? He is dead.

John McCormack paid his income tax last week, and while reports as to the exact sum vary, it is said that the amount is considerably larger than that paid by Enrico Caruso recently.

The Pelham Bay, N. Y., Naval Reserves marched past the MUSICAL COURIER offices last Tuesday morning. In the front of the parade, with the band, was Song Leader Percy Hemus, in khaki.

Nahan Franko led the orchestra at the big military benefit in the Metropolitan Opera House last Tuesday evening and was the first American born conductor to direct "The Star Spangled Banner" in that house.

John Spencer, D. D., seems to have brought to theological pursuits that same massive intellect we habitually use as musical journalists. In his "Things New and Old," published in 1658, he dilates on the Sinfulness of Sin. We have always insisted on the Musicalness of Music.

It was an American triumph—the performance which the Metropolitan Opera Company gave of "Madame Butterfly" at the Academy of Music, Philadelphia, last week. The four principal roles were entrusted to native singers and from all ac-

counts it was a rendering of Puccini's work worthy of the highest praise. Geraldine Farrar gave her familiar delineation of the title role. Paul Althouse was a Pinkerton who made the character a genuine one, an art in which Thomas Chalmers as Sharpless was also adept. Rita Forna as Suzuki completed the American quartet.

Sir Walter Parratt has resigned the Oxford Professorship of Music, which he has held for ten years. Sir Walter says: "I wish this to take effect after the next examination in May. I am deeply sensible of the honor which the tenure of the position has conferred upon me."

We understand that the particular New York daily paper critic which employed the services of both "estrades" and "horripilous" in one article last week, misusing the former and inventing the latter (neither the Standard nor the Oxford knows it), is to be called severely to account by the board of directors of the Critics' Union.

Simply to set at rest some idle and perhaps malicious rumors on the part of "the-wish-is-father-to-the-thoughts," let it be stated here that the Chicago Opera will open its home season next autumn at the same time as usual, after the customary preliminary tour this year with "Thais" and "Barber of Seville." Also the Boston and New York visits of the organization are on the tablets for the early part of 1919.

New York has just discovered Rimsky-Korsakoff as an opera composer. Some day it will find out that Strauss gave to the world "Feuersnot," "Ariadne auf Naxos," and "Guntram," that Massenet wrote "Cleopatra," Saint-Saëns composed "Henry VIII," Orefice created a "Chopin," Wein-gartner a "Cain," Enna, "The Witch," Hugo Wolf, "The Corregidor," Smetana, "Dalibor," etc. New York is the greatest operatic center in the world and confesses it freely.

The hands of John Philip Sousa—both the composing hand and the conducting one—have lost none of their cunning, as those realized who saw him lead the massed naval bands of the New York district at the Hippodrome last Sunday evening and heard his magnificent and inspiring new march, "The Volunteers," which has the trade mark of Sousa's best work on every bar. And there was a stirring patriotic Sousa song, "We Are Coming," one of the best that war has called forth.

Relief may be in sight. A bill has been introduced in the New York State Legislature at Albany by Assemblyman Arthur Claussen, making it a misdemeanor for a person or corporation to sell a ticket for any public amusement at a higher price than that printed on its face, and inflicting the same penalty upon any owner, tenant or lessee of a building that allows a ticket speculating agency to occupy space in the premises over which he has control. The measure was referred to the Codes Committee, where a hearing will be arranged for it. It will be interesting to see what forces appear in Albany to fight Assemblyman's Claussen's just and much needed measure.

Although he had made an announcement some months ago that he would not appear publicly in America during the war except for charity, Fritz Kreisler now amends his declaration and says that he will not appear at all while this country is in conflict with Austria. This decision is due to recent manifestations against the violinist in East Orange, N. J., and Passaic, N. J., where he had been billed to assist, respectively, Hermann Epstein and Reinhold Warlich. Mr. Kreisler's stand is dignified and gentlemanly and is approved not only by his friends and musicians generally, but also by those who at various times have expressed hostility to him. It was always understood that this hostility was political and not personal, for Mr. Kreisler never has permitted himself publicly to discuss the war since America ceased to be neutral.

In the New York Sun of March 10, 1918, one reads that "a new method of determining the artistic status of singers has been found. It used to be the salary, but since royalties on records have come into effect that standard no longer applies. The greatest tenor in the world now is not he who can sing the highest note or draw the largest salary, but he who pays the biggest income tax. Ah, yes, we are a nation of idealists!" And the manner in

which the musical columns of the dailies were conducted, helped to make idealists of Americans! One has only to remember the manner in which "Parsifal," "Salome," "Elektra," the Tetrassini debut, the "opera war" and kindred topics were handled, including the salaries of the singers, their moving picture activities, and the accidents to their dogs, taxis, jewels, and domestic felicity.

Orchestral tours are getting to be a matter of course in America and therefore the recent extensive travels of the Minneapolis orchestra did not awaken much interest on the part of daily newspaper editors who are anxious to fill their pages with war horrors, human interest murders, and spicy divorce scandals. The men from Minneapolis, under Emil Oberhoffer, went from their home city to California, playing en route in numerous cities, and everywhere scoring the most pronounced kind of success. These musical pilgrimages of our orchestras, especially when they lead to localities where the symphonic masterpieces are not heard on other occasions, constitute the most important musical missionary work now being done in the United States.

Unfortunately, the New York orchestral season is drawing to a close. On March 14 and 16 (afternoon) the Boston Symphony ends its series here; March 16 (evening) and 17, the New York Symphony farewells for 1917-18; March 23, the Russian Symphony does its swan song; and on March 21, 22, 24, the Philharmonic Society bids us adieu. There is no reason why New York should not enjoy orchestral concerts until May. Last year the warm weather did not appear until June. As a matter of fact, a permanent summer symphonic series would not be out of place. The metropolis is crowded with vacationists and other pleasure seekers between June and September. Music lovers do not confine their love of music only to the winter. Formerly the early spring tide of travel to Europe gave some excuse for having a short musical season here; now there is no necessity for stopping our chief tonal joys before April 1.

Any one who thinks that artists in this country are failing to do their bit should read the lists which appear from week to week of those who are appearing at benefit concerts. In one paper the other day in this connection were found two lists indicative of the trend of such matters. Last Sunday at a concert given at the New York Hippodrome for the army and navy athletic equipment there appeared the United States Naval Reserve Training Station Band of Pelham Bay Park, under the direction of Sylvester M. L. Wachtel; Martha Phillips, soprano; Bessie Clayton, dancer, assisted by Tom Mitchell and Helen Goff; the Ponzello sisters, vocalists; Gus Edwards, George M. Cohan, Robert Emmett Keane; Frances Alda, soprano of the Metropolitan Opera Company; Carolina Lazzari, of the Chicago Opera, and massed bands under John Philip Sousa. On Tuesday a concert was given at the Metropolitan Opera House for the benefit of the National War Savings Committee. Those volunteering were Georges Baklanoff, Mabel Garrison, Percy Grainger, Grace Hoffman, Louise Homer, Sascha Jacobsen, Florence Macbeth, Giovanni Martinelli, Lucien Muratore, Alice Nielsen, Leo Ornstein, Helen Stanley, Riccardo Stracciari, Nahan Franko's orchestra and the Fifteenth Coast Artillery Band.

COMMERCIALIZED COMIC OPERA

Heywood Brown, a dramatic critic who has both knowledge and humor, publishes in the New York Tribune of March 10, a delicious lament over the passing of the old style comic opera:

Adventure has departed. Our musical show of today is about money. Instead of pirates we have Wall Street speculators, and nothing more is required of our imagination than the acceptance of the fact that some gold mine which sells for less than a dollar a share actually contains gold. Presently somebody will turn the column "Outside Securities" into a musical show by adding a song about a moon and another about an old fashioned girl. It must be admitted that romance lingers in the musical numbers, but it is obviously ill at ease in these workaday settings. Nobody cares much about the innermost feelings of a tenor in white tennis flannels.

Are we never again to have musical comedies about the folk on the other side of the world who walk with their heads downward? For my part, the librettist can go as far as he likes with the probabilities if he will give me the clatter of the highwayman on the great post road, the twinkling lights of Tokio with beves of Broadway geishas or the imperial throne room of his highness, the Sultan of Sulu. I would even bring back the chorus of merry villagers if they would drive away the young ladies with tennis rackets.

BACK TO THE PIANO

We are being swamped, overwhelmed, deluged, with songs—comic songs, sentimental songs, art songs yesterday, patriotic songs today, peace songs tomorrow—everywhere always, everlastingly songs. Why this babbling brook of songs going on for ever? Not one in a hundred of these songs succeeds. Not one in a thousand takes hold of the public. Surely there never was so much work for so little pay as is the sum of all the labor done by the many thousands of song writers the world over. Does every writer hope to make money by his song?—perhaps we should say, her song? Or are they all chasing the phantom reputation?

It is easier to write a song than an instrumental piece, no doubt. The words help to hold the attention of the composer and determine the length and breadth and thickness of the song. But no great reputation can be made by songs. It has been truly said that songs form the decoration, not the foundation, of the great masters' reputations.

Let us drop the great master phase of the subject, however, and come down to the every day and ubiquitous song writer whose new creations flutter from the press like the falling leaves of summer. These thousand-and-one composers would do well to try their hand at piano music, organ music, violin music. They should not be discouraged by sense of something lacking when the attempt to compose without a volume of verse at hand, like a cotton string on which to hang their precious musical gems. Leave out the string and put more polish on the jewels.

Even an attempt to write without the help of words will make song writing seem easier, and may possibly improve the quality of the songs. No writer can analyze the piano works of Schumann, Chopin, Liszt, or Beethoven without raising his style to a higher level. The study of organ music will open up a new world to him and give him a sense of breadth and dignity he can not otherwise acquire.

It is far better to get suggestions from piano, violin, and organ works than it is to study exclusively the songs of Schubert, Grieg and Brahms and acquire a reputation as a plagiarist. Nor is it of any value to imitate the successful popular songs of the day. No two successes are alike.

Those who work for art and those who toil for money, will do well to remember that the instrumental composer has far less competition than the song writer and that both money and reputation may be made by a good piano solo as well as by a successful song. There is no sense in turning out the ever increasing pile of half good, half bad, medium grade, indifferent, songs. There are neither singers nor hearers for them. And why should so many budding, or unbudding, composers deem it necessary to print their every melodious fancy? We all do an enormous amount of talking which we never think of putting in a book. Thousands of young composers apparently believe that all their musical trifles and turgidities deserved to be engraved on lead zinc plates and printed for the wonder and admiration of mankind.

Not every writing is worthy to be rubbed over with cedar juice and to be preserved in a polished cypress case, as Horace long ago remarked in Latin before the art of printing gave every written thing a chance for publicity.

SHINING BY REFLECTION

Those are most proud of their school education, profession, college, who have intellectually least profited from them.

So says Osias L. Schwarz in his book "General Types of Superior Men." We often recall that statement when we meet some of the younger or least important musicians and teachers who are forever telling us about their teachers and how long they studied in Shanghai, London, Fiji, Stuttgart and Lake Champlain. One vocal coach was Sir Isaac Newton's accompanist for seventeen years and now has a studio in Carolian Hall to train stars for a brilliant career. Every one of his pupils guaranteed to become a shining light, fixed at the zenith, with no horizon in sight. It matters nothing that all the leading parts in all the living grand operas could not employ the quantity of stars he turns loose into the musical world every season. He is happy in knowing that his pupils sing according to the Newtonian method and in advertising himself as the leading exponent of that marvelous method in America.

Another teacher makes a specialty of attack. He does not turn out a pupil who can sing properly and his one complaint, privately expressed of course, is that he never had a chance to work on a really fine voice. But he still believes himself to know all the wrinkles of attack for he studied five years with Hindenburg. The mention of his teacher is supposed to hang a halo over him, as of moonlight reflected from the great sun himself.

Then there is the expert in diction. He insists on the spoken word. The public must hear every syllable of every song. Even good tone must take second place to diction. His pupils all sing as if they had eaten nothing but cotton wool and arrow-root biscuits and had forgotten to pick their teeth. No matter; the teacher from whom he derives his great authority on diction was Lloyd George. So long as he stands in front of that great light he can believe in the brightness of his own little candle.

Let us hasten to add that we believe most strongly in the best of teachers. We believe that all ambitious students should get the best and the longest training possible. But the pupil must learn that the glory of the teacher does not descend to the pupil. All the teacher can do is to put the student in the right way and teach him how to walk. The long, long journey he must make alone. He may look back at the end and point to the teacher who showed him the way. But the man who fails and turns aside from the royal highway cannot borrow importance from the fact that Abraham Lincoln or Edward the Confessor told him which turning to take and how far to go when he started out for the goal he never reached.

SUCCESSFUL OPERA

Why do some operas fail and others go on attracting the public season after season? The composer usually gets the praise when the work succeeds and the blame when the opera fails. To tell the truth, however, the composer is not entirely responsible for success or failure. Was not Weber a greater composer than Gounod? He certainly was, though no one would attempt to make "Oberon" compete with "Faust" as a public attraction. Beethoven's "Fidelio" can hardly be called a successful opera in spite of its fine music. "Euryanthe" was a failure, as was Schumann's "Genoveva."

It is easy to say that the book was poor. That is the excuse usually made. So many persons have the gift of knowing all about an event long after it has happened. How many of these wise judges of opera books would know a poor book in advance before it was acted and before the music was written? Very few. The composers of operatic music study a work very carefully before they undertake to pile up the huge full score around it. They do not care about wasting so much labor. Yet many of their operas fail.

No doubt the trouble is to get the right word, the right musical phrase, the right action, to happen just at the right time.

Emerson wrote some fine lines about the sea in the lecture on "The Times." He said:

Here we drift, like white sails across the wild ocean, now bright on the wave, now darkling in the trough of the sea; but from what port did we sail? Who knows? Or to what port are we bound? Who knows? There is no one to tell us but such poor weather tossed mariners as ourselves, whom we speak as we pass, or who have hoisted some signal, or floated to us some letter in a bottle from afar.

That sounds very fine in a lecture. But suppose that Emerson had the theatrical bee in his Concord bonnet and had written those mild reflections for the Dutchman to declaim from the bridge of his flying schooner ploughing through the foam. Could anything have been flatter? Here is a bit of Shakespeare's "Tempest." The play begins in a storm at sea:

M.—Boatswain!
B.—Here, master: what cheer?
M.—Good. Speak to the mariners: fall to't yarely, or we run ourselves aground: bestir, bestir.
B.—Heigh, my hearts! cheerly, cheerly, my hearts! yare! yare! Take in the topsail. Tend to the master's whistle.

That sounds very fine on the stage. But suppose that the clerical looking Emerson had rushed on to the dingy platform of Faneuil Hall, Boston, shouting: "Heigh, my hearts! Cheerly, cheerly, my hearts! yare; yare!" Would not all the great-grandsons of the Puritan fathers and the great-granddaughters of the Mayflower crew, who frequent Faneuil Hall, shudder in dismay, and

whisper to each other that the Sage of Concord had imbibed something more potent than sage tea?

Byron looked on the sea with a poet's eye. He was not an essayist and lecturer like Emerson, or a dramatist like Shakespeare. He said:

Roll on, thou deep and dark blue Ocean, roll!
Ten thousand fleets sweep over thee in vain;

He stands beside the sea and recites fifty-four lines in that heroic vein, and they sound very fine in an epic poem. But if Shakespeare's boatswain had gone aft and exclaimed: "Roll on, thou deep and dark blue ocean, roll," the audience would have taken the scene as a comic one.

As we said a moment ago, no doubt the trouble is to get the right word, the right musical phrase, the right action, to happen just at the right time.

A few months ago Richard Ordynski, of the Metropolitan Opera House, New York, was reported in one of the Sunday newspapers to have said:

If the producer catches the right pitch of the whole opera the most difficult part of his work is done, for he then has the foundation for his performance.

Ordynski meant that the producer must get the right color, the right light, the right scene, to fit the music at the right time—not always easy to do.

Clarence Lucas relates that a little duet for two lovers in a musical play he was conducting a few years ago in England always fell very flat, and was about to be taken out when Lucas suggested changing the pale blue light to focussed amber for the scene. The effect was tried and the duet always had to be repeated.

There is no question but that many a fine scene is ruined by a trifle—a good thing in a wrong place.

The great composer is not always at fault, therefore, when the opera fails. But as he gets nearly all the credit for the success, he must stand nearly all the blame for the failure.

GOOD WAR SONGS

A few weeks ago the New York Times complained of a dearth of good war songs. The present conflict has been a poetical failure, so it appears. Of course the Times means verses, lyrics, poems, not musical works, when it says songs. We musicians know that there have been no end of patriotic songs to sing. Presumably the quality is up to the usual level of patriotic songs in general—which is not saying much. For the life of us we cannot see why the production of good songs depends on the slaughter of one-half of humanity by the other half. But many people seem to think that as soon as a war starts then all the composers should get an extra allotment of inspiration and proceed to turn out songs to sweep the nation off its feet. Probably the public gets stirred up a little bit to take more interest in patriotic songs, but it is doubtful if the real composers who have an eye to art rather than to business do any better work in war time than in the piping times of peace.

We have by us as we write a volume of Dibdin's sea songs. Dibdin was one of the best of the national song writers of a century ago. This is how the leading war time lyric and song writer of a hundred years ago delighted his public:

'Twas all how and about and concerning the war,
And the glory of Britain's bold navy,
And the different brushes, and what 'twas all for,
That the whistle of Fame has sung out sea and shore:
For when British bull-dogs begin for to roar,
French, Spaniards, and Dutch, cry peccavi.

There is more of similar bombast in the poem, and there are many such poems in the book. Is that stuff any worse or better than the average war song of today? Are not the American lads to carry terror invariably before them and victory inevitably after them? Were war time songs ever any better or worse than they are at present? What class of song was "John Brown's body"?

While Dibdin was grinding out his pot boilers for the mob, Byron, Keats and Shelley were otherwise employed. And no doubt the better poets and the good composers all over the world are at work, awaiting the day when swords will be beaten into ploughs and spears turned into pruning hooks. The greatest writers do not need such a ghastly war as our present clash of arms to awaken their dull muses. When victory comes the innumerable host of little composers will adapt their chirps to the chanting of songs of peace and sentimental ballads, and the great men will go on their ways as before, but with less distraction.

VARIATIONS

By the Editor-in-Chief

The Rock of Ages

What people desire in opera should be quite evident to those who keep their eyes and ears open. In this particular period there is little or no room for any art whose salient characteristic is simplicity. Refinement and repose are not welcomed. Sensational display of one sort or another is demanded every moment. The palate of the public can enjoy no plain food. There must be seasoning sharp enough to sting the jaded sense.

The foregoing might be from "The Reflections of an Lover of Musicke," (London, 1742) or from "Confessions d'un critique de la Musique" (Paris, 1649) or from "Revista di Musica" (Milan, 1543) or from "Betrachtungsmaterial, über die Wissenschaftsundandstandslosigkeit der gegenwärtigen Musik" (Berlin, 1804).

However, the quotation is from an article by the music critic of the New York Sun, of March 10, 1918.

There is an unwritten law that when a critic of music, art, literature, or drama reaches a certain age, he must belittle and abuse the creative product of the time, and bemoan continually the output of the days that are gone.

If he is a critic of music he achieves at the age of sixty or thereabouts, a sense of great superiority which is based on his having heard, through no fault or merit of his own, persons and performances not experienced by his later young contemporaries. His powers of assimilation, his mental flexibility, and his perceptive senses, after they reach their maximum capacity, first stand still and then decline.

Your aged music critic is worse than a stand patter; he is an atavist. He would, if he could, restore the past because it is the thing in which he feels most at home and with which his own development was paralleled.

Our venerable critics of today reached their mightiest cerebral effort when they had succeeded in going a step beyond Bach, Mozart, and Beethoven, and understood Brahms, Wagner, and the Russians. Every one who came after that has been rejected by the Old Guard, who resented any disturbance of their painfully acquired formulas, any new effort of their minds, any new training of their emotions, any realignment of their points of view.

They never really understood Strauss, they are amazed and angry at Schönberg, they have no sincere sympathy for the Stravinsky or the new French movements in music.

In deference to public opinion—of which most music critics, nolens volens, are slavish followers—the Old Guard write camouflage appreciations of Debussy, and now and then a halfhearted laudation of Strauss' "Rosenkavalier," or a grudging article on the delicacy of Ravel's orchestral coloring or Stravinsky's power of characterization.

But what their hearts yearn for is the same old unending repertoire of Wagner operas, Mozart overtures, Schumann songs, Brahms and Schubert symphonies, Beethoven piano sonatas, etc. They never could or would tire of penning wise essays on the true meaning of "Lohengrin," Beethoven's development of the scherzo form, the reason why "Götterdämmerung" should last a full five hours, and what Brahms said to his cook about punctuality just before he wrote the immortal bass in the thirty first measure of his "Feldensamkeit."

Out upon such a school of critics, say we—even while we feel certain that the present lustier crop, including myself, will be writing in 1943 or thereabouts:

The palate of the public can enjoy no plain food. There must be seasoning sharp enough to sting the jaded sense, etc.

Our Galli-Curci Credo

How hard is it for a critic to satisfy all his readers, even the kindly disposed, appears from the attached letter. Its writer, Samuel E. Asbury, will be remembered as the author of "Naive Music," that most interesting paper which appeared recently in these columns. Here is Mr. Asbury's missive:

College Station, Tex., February 27, 1918.

DEAR MR. LIEBLING—Let yourself go. Tell us straight out what you think of Galli-Curci. We've read your oblique approaches to the burning question, and interpret them as favorable to Galli-Curci. But give us a Heifetz editorial, or if you can't, give us the reasons for whatsoever faith is in you as to Galli-Curci's voice, singing and acting.

I am led to this by reading Mr. Finck's musical column in The Nation. There he says flat footed that Galli-Curci "ain't much"—sings off key, has no mellow voice, etc.

Now it happens I am under great obligations, musically, to Mr. Finck. Twenty odd years ago I came across his "Songs and Song Writers" in a public library, and from that day I date time. Also, his album, "Fifty Master Songs," has been, and is, a constant thing of joy to me. Now comes Mr. Finck destroying my idolatry of Galli-Curci.

For left to my own ear, I would say her voice is the most wonderful now in the world. But this is based upon hearing it in records only. I have, however, taken great pains to hear in sequence sets of records of well known pieces, like the mad scene, etc. And in almost every trial, Galli-Curci's voice seems to loom up high over them all.

Therefore this plea, Mr. Liebling. Let yourself go. Tell us what you think of Galli-Curci.

Yours very truly,

SAMUEL E. ASBURY.

This letter came as somewhat of a shock to us, for we had not been aware that we were censoring our own feelings about Galli-Curci or interning our free utterance about that charming lady and her delectable doings. If we did not let ourself go sufficiently to suit Mr. Asbury, it must have been due to two reasons; first, we doubt whether any great coloratura singing can stir us like great violin or piano playing, because we are by preference, inclination, and early training an instrumentalist; second, so much had been written previously about Galli-Curci in the Chicago, Boston, and other dailies and in the MUSICAL COURIER, all of it by critics whose opinions we respect, that we found no news value in inditing our own ideas, especially as they agreed almost identically with the very favorable dicta already set down by those who had heard the new star before she made her appearance in New York.

We have endeavored many times to make it clear that we do not regard New York as the only spot in the Western Hemisphere where musical art is appraised correctly, and that with us the verdicts of audiences and critics elsewhere carry the same weight as those of the metropolis.

We are old enough to have heard Patti, Prevosti, Herzog, Wedekind, Sembrich, Pinkert, Melba, Tetrassini, and we are wise enough not to make comparisons between them and Galli-Curci. No two voices in the world are exactly alike, no two methods are exactly alike, no two temperaments or personalities are exactly alike.

And individual hearers differ as much as the individual singers. The "most wonderful voice in the world" is a hard thing to define. Some persons think Caruso has it, others give the palm to Ruffo, and there are equally strong camps for Raisa, Des-tinn, Melba, Hempel, etc.

We were delighted with nearly everything Galli-Curci did. We liked, first of all, her seeming freedom from artificiality in acting, her outstanding refinement, and her always correct taste and artistic intuition. We liked the way she dressed her roles.

Her costumes, make-up, and coiffure matched her facial and physical characteristics and yet blended perfectly with the type and the period of the part she played.

Diving into Details

Her Dinorah was aristocratic. Perhaps it should have been peasant. We do not, however, associate the kind of singing Dinorah has to do, with peasant looks or personality. There was no question of the charm and piquancy of the Galli-Curci acting in the rather negative dramatic opportunities afforded her as Dinorah.

In "Traviata" there was the same aristocratic touch, but appealing sentiment and moving pathos—never passion—were there also. Galli-Curci's slight figure, lean face, and delicacy of demeanor gave the last act a realistic atmosphere which was above criticism.

Her Gilda, in "Rigoletto," was perhaps the most conventional of the Galli-Curci offerings, and that was only natural. Not even Sarah Bernhardt or Duse could put much dramatic interest into the episodes set down for Gilda. The Rosina in "Barber of Seville," had diablerie without boisterousness, and also it had coquetry, picturesqueness, agility. There is no need to speak of Lucia. That figure is by far worse than the colorless Gilda.

As to the Galli-Curci singing. Her voice is not what is called a "large" one, but it is amply large for coloratura and light lyric delivery, and its penetrative (not in a shrill or reedy sense) quality enables it to reach to the rear rows and to the perches up among the rafters. The equality and evenness of the registers, the ease of emission, and the roundness of tone, are undeniable. The timbre is silvery rather than golden. It is McCormack rather than Caruso kind of vocal coloring. Galli-Curci never forces, never hurries, never hesitates. She is in control always, of brain, muscles, and feeling. Her phrasing is musical and polished. Her keen intelligence is evident in everything she does. She always finds the right form, manner, and modulation for her vocal projectments. She gives the impression of wishing to use her voice in a style fitted to her capacities and peculiarities, and one feels that she exercises care to adhere to her purpose. Her trill is not intervallically perfect, but it is rapid and rhythmically regular and it is capable of a crescendo which insures a brilliant ending. Now and then a single tone of Galli-Curci (never a whole passage) sounds a shade flat, but strangely enough, it did not offend or annoy me and did not seem to dim the pleasure of her other auditors, critical and otherwise.

The foregoing then, is our Galli-Curci credo. If we have omitted anything, the lack is an inadvertence and not an intentional elimination.

Regarding Finck, we can only say that we read him unfailingly and get instruction and entertainment from him even when he differs from our own estimates. Every critic expresses only his own opinion and that of the persons who agree with him. Mr. Finck thinks Paderewski's "Manru" the greatest opera since "Carmen." We do not. And there you are.

OLD MAN EXPERIENCE

Registered U. S. Patent Office.

By Wheelan



Wheelan in the New York American. Reproduced by permission.

An American to France

O France, with what a shamed and sorry smile
We now recall that in a bygone day
We sought of you art, wit, perfection, style;
You were to us a playground and a play.
Paris was ours—its sudden green edged spaces
And sweeping vistas to the coming night,
Brocades and jewels, porcelains and laces—
All these we took for leisure and delight.
And all the time we should have drunk our fill
Of Wisdom known to you and you alone,
Clear eyed self knowledge, silent courage, will;
And now, too late, we see these things are one:
That art is sacrifice and self control,
And who loves beauty must be stern of soul.
—From "Wings in the Night," by Alice Duer Miller.
The Century Company.

On Native Opera

In Brander Matthews' "Book About the Theatre" (says William Chase, of the Times) he points out that "We enjoy the opera because it is not 'natural,' not 'real,' in the ordinary meaning of these words, and if the plot and the people are aggressively modern and matter of fact, our attention is necessarily called to the unnaturalness of their incessant vocalization." That does not quite hit the nail on the head, for the American smiles not only at the English text of American operas like "Azora" and "The Pipe of Desire," but also at the average translation into our vernacular, of "Bohème," "Butterfly," "Tristan and Isolde," and "Rigoletto." Our young poets should do for foreign opera librettos what Lessing did for Shakespeare: make translations that are independent works of art.

Musical Millennium

Fashionable folk who own parterre boxes at the Metropolitan Opera, cling to their holdings as prized possessions. Only twelve of the boxes have been sold in eighteen years, says the New York Herald, in commenting on the recent acquisition by Otto Kahn, of box No. 18, at a price estimated in some quarters to be as high as \$200,000. It is wonderful how our fashionable folk love opera.

Variationettes

Philip Hale gives some information which bears out our own suspicions on the subject. He says: "In the performance of 'Isabeau' in Italian opera houses, the ride of Isabeau, nude, through the streets of the town, is left to the imagination. The foolish Folco throws flowers on her, but she is unseen, far below the terrace. . . . The ride is supposed to be portrayed by the bombastic intermezzo."

George Edwards, the La Jolla (Cal.) composer, reports that he was talking the other day to Austin Adams (author of Nazimova's play, "Ception Shoals"), when a local newspaper critic came by "and apologized for some criticism she had made. 'Oh, don't mention it,' exclaimed Adams, 'anything you say is useful. Advertising is the soul of art.'"

"Harold Bauer, while a guest at a club of Portland, remarked that he had been asked to eliminate Schumann from the program he was scheduled to give in Seattle. Whereupon the Spectator of Portland remarked: 'Seattle is advancing musically; it is getting to know where one of the great composers was born.' Pasadena can go one better, as it proposes to ban Chopin, a Pole long a resident of France. But there is much to be said in favor of eliminating Chopin from the pupil recital. Chopin himself would agree to it."—Pacific Coast Musician.

Add to acute horrors of war: A band composed of 1,000 harmonica players has been organized at Camp Meade, Md.

The four best sellers in music:
Galli-Curci.
McCormack.
Heifetz.
Caruso.

When B. L. T., of the Chicago Tribune, is not remarking that "The Kaiser seems to have had as many American dentists as Liszt had favorite pupils," he is saying that "Max Oberndorfer (the Chicago pianist) has taken up knitting, and is quite some hand at the work. He uses the Leschestitchky method."

From a New York Tribune editorial of March 10, 1918: "In his account of the Philharmonic concert on Friday, Mr. Vernon paid tribute to the power and vitality of a new symphony, written by a twenty-one year old Swiss composer. . . . It was writ-

ten nearly sixteen years ago." If written sixteen years ago, why new? The five year old composer broke the record held hitherto jointly by Mozart and Korngold. As a matter of fact, Ernest Bloch, the composer meant by the Tribune, is nearer forty than twenty-one, and of course he did not write his symphony at the age of five. Some one or something on the Tribune got mixed. We are sure that Grenville Vernon, its music critic, did not write the editorial. Mere editors should not monkey with music.

If there is anything more exquisitely suggestive, sensuous, or technically flawless in singing than the manner in which Barrientos renders the Oriental passages in the second act of "Le Coq d'Or," we should like to be informed of it.

Marie Sundelius accomplishes wonders in the same opera, with her clarion, crystal-clear sounding of the defiant and difficult passages of the Golden Cock.

We have had the privilege of snooping into the music of Cadman's "Shanewis," to be premiered at the Metropolitan Opera, Saturday afternoon, March 23. There is something wrong with the poor chap. He has put melody into his pages, and plenty of it.

When "Strangler Lewis" told us how he intends to beat Zbyzsko for the wrestling championship, we could not help thinking that there are all kinds of virtuoso technic in this world.

And by way of another musical sporting note, Serenata won the fifth race at Hot Springs, Ark., on March 7, at odds of 6/5, and Encore won the second race at Havana, March 10, at 2/1.

There has been a run on the Mozart G minor symphony this winter. On March 8 it was produced simultaneously in Cincinnati and Minneapolis. Previously the Boston Symphony had done it in its home town, in New York, and elsewhere.

In the current issue of The Chronicle, a New York publication, there is some biting criticism of Mary Garden. It reads:

One has every evidence from her performance as Monna Vanna, that Mary Garden is a meretricious actress, who sings. She belongs to the pyrotechnic Leslie Carter-Nethersole School. The Garden rocket is spent. Such an offense as was her rendition of the saintly wife of Pisa! She was dressed more for conquest than for conservation. She unwittingly substituted the glamor of the Orient for the rectitude of the Renaissance. For vocalism, there was orgasm. The art of a Garden or a Farrar is as mythical as the accomplishments of the stork or of Kris Kringle.

Considering the never ceasing changes in taste, composers when they create, always should allow for shrinkage.

Molto—Do you know that there will be only four powers after this war?

Crescendo—Is that so?

Molto—Yes; steam, electric, water, and gasoline.
LEONARD LIEBLING.

A WORD TO THE OPTIMIST

Optimus is a Latin word, meaning "best." Optimus is likewise a Latin word, meaning "one of the best," or "aristocratic." In what sense do the Optimists of the new American Music Optimists use their title?

If they mean to work only for the best in music we wish them well, and will do all in our power to advance their interests. If they mean that they are the aristocrats of music and that others are only common people we shall oppose them and do all we can to make the world safe for democracy in music. Of course, we know that they do not use the word in the aristocratic sense at all.

We hope they are not optimists in the sense of those moral philosophers whose doctrine was that "whatever is, is right." There is a good deal in music today which is by no means right.

Perhaps the members of the American Music Optimists intend to look on the bright side of things and be cheerful in all conditions. Perhaps they mean to oppose sickly sentimentality, obscurity, oppressive tragedy, dark hues, delirium, sighs and sobs, brooding degeneracy, morbid fancies, forebodings of evil, ravens that say never more, hymns of hate, dejection, depression of spirit, il penseroso, forlorn hope, apprehension, bête noire, despondency, anxiety, misgiving, dirges, elegies, obituary notices, distrust, "ante tubam trepidat," boredom, heartache, timidity, "lasciate ogni speranza voi ch'en-

trate," tears and fears, pain and rain, gloom and tomb, woes and foes, belief in grief, the bottomless pit, the valley of the shadow, caves of the night, seas without a shore, a pall of fog, chill mists, dull Novembers, frosts of winter. There are other subjects worthy of opposition when this list of undesirable has been exhausted. In the meantime we hope the American Music Optimists will thrive in their endeavors to be cheerful and to cultivate the best in American music. But if they are at all dissatisfied with things as things are they cannot be called optimists in the true meaning of the words. Cheerful people should call themselves hilaritists if they seek a Latin title.

PACIFIC COAST REPRESENTATIVE

Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, has moved his headquarters from Los Angeles to San Francisco, not so much because of musical, but of geographical exigencies. The Pacific Coast is understood by this paper to embrace what is known as the Pacific Slope, and that is why Mr. Patterson covers all the territory west of the Rockies, including Denver, the States of Nevada, Arizona, and New Mexico, and of course the great Northwest.

There is no need to dwell at this late day on the musical importance and the striking artistic achievements particularly of the State of California, with those wonderful cities, San Francisco and Los Angeles in the lead. They possess orchestras, teachers, schools, conductors, choral societies, managers, clubs, as representative as any in the United States.

Mr. Patterson has a particularly favorable opportunity, therefore, to chronicle in the MUSICAL COURIER, news, personal notes, and local issues of large interest to the rest of the American tonal communities, and to make this paper an ally and servant of Far Western musicians in putting their artistic endeavors before the musical world. He is eminently fitted for this task of exposition and co-operation.

First of all, Frank Patterson is pure American all through. He is a member of an old Philadelphia family, all of whom were prominent musical amateurs. His grandfather was among the founders of the Academy of Music, Musical Fund Hall, Academy of Fine Arts Concerts, and other musical pioneer efforts in old Philadelphia. His middle name, Peale, comes from the noted American family of painters, Charles Wilson Peale (who painted Washington), Rembrandt Peale, Franklin Peale (for whom he was named).

Mr. Patterson has lived in California for twenty-nine years, with short intervals of absence for study (at the Munich Conservatory), and for business when he was (part of the time) on the staff of the MUSICAL COURIER. He played in the early days in the Redlands (California) orchestra, one of the earliest pioneer musical efforts in that State. He played also in the Los Angeles Symphony Orchestra, and wrote its program notes. Previously he had been a member of the Munich Orchestra Verein. He wrote a book entitled "The Leit-Motives of 'Der Ring des Nibelungen,'" published by Breitkopf & Haertel, Leipzig. He contributed scientific articles on musical subjects to the MUSICAL COURIER and other papers. (Such as his "Defense of Discord," which was a veritable mine of learning.) He composed an opera which was rehearsed and performed under his direction. (The work was accepted by Rabinoff for this season or next.) He gave many lectures on musical subjects of all sorts. He has conducted numerous amateur orchestras, choruses, school music, etc.

Mr. Patterson formerly was the Paris representative of the MUSICAL COURIER and later was a member of the New York editorial staff. His articles and criticisms received much favorable comment, as they were trenchantly written and musically well informed. He resigned his desk here voluntarily and asked to be transferred to his home State because he thought he could be useful there in furthering its musical interests.

Not long ago he wrote to the MUSICAL COURIER: "I believe in the principle of boosting, and incubating infant effort if it is serious and genuine, instead of trying to kill it. . . . I believe in the principle of municipal subsidies for orchestras and operas for the people. That plan is just getting a foothold in America, and I intend to help it wherever I can."

His own words, as just given, and not written with any idea that they would be published, should serve Frank Patterson as a sufficient passport to the good graces not only of the musical persons of San Francisco but of the entire Pacific Slope.

THE BYSTANDER

After all, there is a great deal of satisfaction in being associated with one of the liberal arts, however humble and insignificant the connection may be. Just now we hear most about Joffre, Petain, Haig or Pershing, generals all, big men doing a big work; but the centuries will bring their revenge and when these are no more but names and the changes they are making on Napoleon's map of Europe shall be wiped off as they today wipe off his changes, somebody of the liberal arts of this twentieth century will still live through his works—perhaps more than one somebody. The which profound and copyrighted reflection was induced by seeing the Margaret Anglin production of "Electra" at Carnegie Hall the other evening. Old friend Sophocles ceased to exist personally just 2323 years ago; but to each and every person who sees such a vivid, moving presentation of one of his dramas as that given by Miss Anglin and her company, there can be no personality that counts more vitally than that of the long deceased dramatist. Incidentally, Sophocles must be ranked among the generals, for he was one. But would we even know of the name nowadays had his prowess been confined to military matters?

I count that season lost whose low descending sun has looked upon no single event that has moved me to tears or at least suspiciously moistened the eyes. Wouldn't it give you a lot of satisfaction—wouldn't it make you feel that you indeed had not lived in vain, if you could know that some work of your brain, twenty-three centuries and more after you had created it, would still be so human, so true, so vital that it would move a great multitude to emotion that could not be suppressed? Nobody with a heart within him can look unmoved on the scene of recognition between Electra and Orestes.

The astonishing thing is that two of the liberal arts have not advanced a step since long before the coming of Christ—sculpture and the drama. Perhaps admirers of some of the hideousities of modern so-called sculpture will deny this; but there is any one to claim that, either in his handling of the technics of drama or in the ability both to express and arouse human emotion by the use of language, any dramatist of more recent date has exceeded Sophocles?

Painting, too, boasted of its greatest masters several centuries ago, though considerably more recently than the two sister arts already mentioned. It is only our own particular art of music that has kept right on developing and progressing almost up to the present day. Many, I suppose, will object to that "almost," but "by their fruits ye shall know them" and I have yet to hear any musical fruits that convince me of any real development or progress since Richard Wagner ended his earthly labors. Of course, we bystanders and critics and commentators have always been the ones to stand by and criticize and comment—generally adversely—as new things in music have

come along; and after a few years the world has accepted all these new things we scoffed at. However, admitting the charm of Debussy et al., the piquant attractiveness of Stravinsky, and the challenge of Schoenberg, Ornstein and their ilk, at the risk of having to swallow my words in another decade, I still must stick to the idea that the last great creative brain of music went to its sleep in Richard Wagner's grave.

Seeing "Electra," one wonders indeed at the impiety which moved a Hoffmannsthal to make so wretched a parody of the immortal masterpiece, that Richard Strauss might weave his brutal, intellectual and diabolically clever though quite uninspired music around it.

It was a charming hostess who invited our Saturday evening dining club to transfer the scene of its weekly labors for the once from the little French restaurant, whose proprietor (so the little Maestro claims) "e migliore come baritono" than as restaurateur, to her own pleasant dining room; and it was a delightful dinner, too. But that same little Metropolitan maestro and one of the artists of the company, who also belongs to the club and was present, did not, perhaps, have all they needed to eat. After a delicious soup, with what the basso insisted was "heartless" celery because somebody had smooched the nice little pieces in the middle before it ever got on the table, there was equally delicious chicken; so delicious in fact that the redoubtable trencherman just referred to personally picked the last thread of anything resembling meat off the carcass. Then there was salad and then—

The colored maid rushed in. "Oh, miss!" she cried, "I'm afraid somebody sat down on the French pastry and smashed it!" And she held out a big pasteboard box full of—ravioli, those delicious Italian "pasta" squares with chopped meat inside and a wonderful gravy to pour over them. How the little Maestro and the Basso do love ravioli! It had been gotten especially for them. But the little maid never had seen it before, so when it came she had glanced inside the box, taken the inviting looking white squares for pastry, and—there are traces of sorrow still visible on the faces of the two gentlemen from the Metropolitan.

I had intended to go on with the screed about concert halls this week, but fate has decreed otherwise. So I shall turn aside to ask in this last paragraph why it would not be a good idea to adopt a fixed policy at the Metropolitan of giving a work in English when it is not presented in its original language? Why "Boris Godunoff" in Italian or "Le Coq d'Or" in French? Not one in ten of the audience had any intelligent idea of what was happening when the latter ballet-pantomime had its debut last week; nor was the French diction of any singer except one sufficiently good to inform anybody what took place on the stage. A good cast of singers—and one is available at the Metropolitan—explaining the action in intelligible English would have added about one hundred per cent. to interest in the performance.

BYRON HAGEL.

I SEE THAT—

Rimsky-Korsakoff's "Le Coq d'Or" was pronounced a huge success at its New York premiere last week.

Paul Althouse achieved a triumph as Pinkerton in Philadelphia.

Tamaki Miura has closed a three year contract with Sparks M. Berry, of Los Angeles.

Ferrari-Fontana was the guest of honor at Giorgio M. Sulli's birthday party.

Percy Hemus marched down Fifth avenue last Tuesday at the head of the Pelham Bay Naval Reserve boys.

There are to be more Anglin-Damrosch Greek plays.

Theodore Spiering gave a stag party in honor of Arthur M. Abell, at which Leopold Auer, Fritz Kreisler and Eugen Ysaye "swapped" jokes.

Morgan Kingston sang Rhadames at the Metropolitan, knowing his son had been wounded at the battle front. The Metropolitan will give "L'Amore dei Tre Re" this week.

Toronto detectives cross-examined Nellie Gardini, thinking her a German spy.

Eddy Brown is very fond of reading and painting.

Three Caselotti pupils have secured prominent church positions this season.

Cincinnati declared May Peterson was "worth waiting to hear."

Ada Crisp declares singers and others impair their commercial value by too great generosity.

The last three Philharmonic concerts of the season are to be made up of "request" numbers.

Lester Donahue has returned from Palm Beach.

Opera season in Mexico City has been abandoned.

Monte Carlo is to have a short but interesting opera season.

Roger de Bruyn, Merced de Pina and Mrs. E. L. Leigh entertained in honor of Giuseppe de Luca.

Count Eugene D'Harcourt is dead.

Four American artists made the Metropolitan performance in Philadelphia of "Madame Butterfly" a notable one.

East Orange bars Fritz Kreisler.

"The Maid of the Mountain" will follow "Chu Chin Chow" at the Century.

Leopold Godowsky will play an all-Chopin program at his second Aeolian Hall recital of the season.

One inquirer is much concerned over the probability of Caruso using a spray.

Behmer and Berry will put the La Scala Opera Company in the field again next season.

Julia Claussen spent her childhood in Stockholm.

Reinold Werrenrath is enjoying a very remarkable success on the Pacific Coast.

Frieda Hempel has announced her engagement to William B. Kahn.

L. E. Behmer has been elected president of the Los Angeles Gaiety Club.

George Hamlin is to conduct a summer school for singers. The New York Rubinstein Club will present Rosa Raisa in concert.

Reed Miller and Nevada van der Veer are now with Haensel and Jones.

San Francisco has a municipal orchestra.

John McCormack's income tax is greater than Caruso's.

David Hochstein's wonderful Stradivarius violin was smashed.

Constance Balfour had to repeat an aria at a Los Angeles symphony concert.

The Moscow letter of October 21 arrived in New York March 8.

Pittsburgh enjoyed a whole week of San Carlo Opera performances.

Four Witherspoon pupils have been engaged for the Cincinnati festival.

George Henry Payne was married to Emma James Sturdevant of Dallas, Texas.

New Yorkers protest against Dr. Muck.

Patti was the first one who ever kissed Tamaki Miura.

Kosak Yamada is the first Japanese composer to write in the larger forms of Occidental music.

Ossip Gabrilowitch was guest conductor of the Cincinnati Symphony Orchestra.

Toscha Seidel's American debut will take place in April.

Irma Seydel received an ovation as soloist with the Boston Symphony Orchestra.

Frank Patterson has moved his headquarters to San Francisco.

Nahan Franko was the first American-born conductor to lead "The Star Spangled Banner" at the Metropolitan.

Fernando Carpi has been engaged for an operatic tour with Galli-Curci.

Anselm Goetzl is soon to enter the managerial field.

New York Bohemians are to give a reception for Leopold Auer.

Charles Tittmann has been engaged for the third consecutive year at the Bethlehem Bach Festivals.

The Bracale Opera Company closed a tour of Cuba on March 3.

Kansas City and Newark want Lucy Gates on the same date.

William Cloudman is now chief nurse of the Flower Hospital unit.

Alma Voedisch is about to start on an extensive booking tour of the West.

Gabrielle Levey, the artist, has completed a portrait of Mana Zucca.

Cadman's "Shanewis" will have its premiere March 23.

Chicago Tribune says that Max Oberndorfer has taken up knitting.

A band of 1,000 harmonica players has been organized at Camp Meade.

Only twelve Metropolitan Opera boxes have been sold in the past eighteen years.

The New York Oratorio Society is to give Bach's "St. Matthew Passion" on March 28.

Paris has two new concert series.

H. R. F.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

John McCormack's Income

Times
McCormack Turns In \$75,000 Income Tax (headline).

Tribune
The commissioner (of internal revenue), when questioned would not say how much richer Uncle Sam was as a result of the visit.

"Le Coq d'Or" (Metropolitan)

Globe
Miss Galli might be more brilliant and expressive in the part of the Queen.

World
Neither Adolphe Bolm as the King, Rosina Galli in the role of the Queen, and the lesser mimes attained a standard of distinction.

World
(See above)

Evening Post
It (the work) had an enthusiastic reception, as it deserved to have.

World
... the ballet, whose dancing was commonplace.

Globe
The singing also profited by the division of labor.

Times
The singers made much of their music alone, without the necessity of taking thought to suit action to word and word to action.

World
Nor, in such circumstances (if the work had been given strictly according to Rimsky-Korsakoff) would the lapses have occurred between the singers and pantomimists who seldom found synchronization in the text of the principals and the action of those to whom the action was given.

Evening Mail
She had one of the personal triumphs of the evening. Not only did she display her familiar grace and beauty as a dancer, she added the revelation of a distinct gift for pantomime.

Tribune
We did not (before) realize that Miss Galli was a great artist, fully as great an artist as nine-tenths of our operatic stars.

Sun
Mr. Bolm is perfectly in the picture all the time.

World
It is unfortunate that the original form of "Le Coq d'Or"—which was absolute opera with principals portraying the action—should not have been preserved in the Metropolitan's presentation.

Tribune
Praise of a high order must go to Mr. Bolm for his turning the stiff conventionalities of the regular Metropolitan ballet into something alive and speaking.

World
The singing principals, who, as boyars, were unable to indulge in physical action of any sort, were forced to deliver their phrases in a manner that imposed certain vocal restrictions.

World
(See above)

Tribune
The coordination between the movements of Miss Galli and Mr. Bolm and the singing of Mme. Barrientos and Mr. Didur was so perfect that it was impossible to believe that the dancers were not also singing.

Mme. Galli-Curci (Song Recital)

Evening Mail
She proved herself even more efficient in recital than in opera.

World
New York, which several times went into ecstasies over Amelita Galli-Curci during her recent and first appearances here in opera, had far greater reason to do so yesterday afternoon, when the prima donna gave a concert in Carnegie Hall, which disclosed her resources more completely.

Sun
As for "The Lass With the Delicate Air," it can be said that Mme. Galli-Curci's delivery of it suggested a possibility that she might not understand the words.

Evening World
The little lady sang all of her songs exquisitely, never once flattening, and in that lovely, softly-rounded voice, so rare in a coloratura soprano.

Herald
She never has sung better in New York than she did yesterday.

Globe
No singer, lacking a much finer French diction than Mrs. Galli-Curci displays, can be wholly successful in a bergerette.

Evening Mail
Such a song as Grieg's "Swan" is much more of a test than the most florid of operatic arias, and Mme. Galli-Curci fully met its demands.

Evening Sun
Mme. Galli-Curci's voice is better fitted to the operatic than the recital stage.

Tribune
Mme. Galli-Curci's place is on the operatic stage and not in song recital.

Evening Mail
With "The Lass With the Delicate Air" the soprano struck her proper lilt and thereafter swayed her audience completely.

American
Truth to tell, the soprano was not in her best form yesterday. . . . In the passages that asked for smooth and sustained cantilena she sang somewhat below the correct pitch almost throughout the afternoon.

Globe
... save for the false last note for which she has almost a genius.

Evening World
The diva's mastery of those excellences which constitute superlative singing was shown in a group of eighteenth century bergerettes.

Sun
Almost every phrase in Grieg's "Swan" ended with a gentle sliding downward from the pitch mercilessly held by the piano.

"Manon Lescaut" (Metropolitan)

American
This early work of Puccini, though never a sensational success, has in a modest way, retained its hold on the melody-loving public.

Evening Mail
One hesitates to record the number of performances this weak sister of the Puccini family has had this season.

Evening World
Mr. Papi conducted at times with more regard for the orchestral score than for the capacity of the singers.

American
Mr. Caruso was in his best voice and was lavish in the outpouring of his golden tones, with their familiar warmth and impassioned power.

Evening Post
He was in good voice.

Herald
Enrico Caruso as Des Grieux sang beautifully.

World
"Manon Lescaut," the best of all Puccini operas, was performed.

World
(See above)

American
He preserved a faultless balance between singers and musicians, and directed with a firm and authoritative beat.

Evening World
Caruso, despite a manifest cold, was an admirable Des Grieux.

World
Caruso's voice had not its customary brilliance and matchless velvet quality.

World
(See above)

CONCERTS IN GREATER NEW YORK

(Continued from page 17.)

stage at the conclusion, when Miss Madden added several encores.

The group in English by Mabel Wood Hill, American composer, is worthy of more than a word of praise. "An Oxford Garden" contains just the right atmosphere. There is a touch of delightful originality in "Where;" infectious humor in "Pat"; captivating rhythm in an "Old English Lullaby," and a broad sweep in "The Gull."

Francis Moore, at the piano, was throughout en rapport with the singer, giving excellent support.

The complete program follows:

"Ombra Cara Amorosa Scena ed Aria," Traetta; "Nel cor piu non mi sento, Arietta," Paisiello; "Ich liebe dich," "Wonne der Wehmuth," Beethoven; "Veilchen," "Nacht," "Komm, wir wandeln," Cornelius; "Beau Soir," Debussy; "Hail Hail," Coquard; "Clos ta paupière," Mathé; "Les Papillons," Chausson; "Bonjour, Suzon," Thomé; "The Hounds of Spring," "An Oxford Garden," "Where?" "Pat," "An Old English Lullaby," "The Gull," Mabel Wood Hill.

Helen Moller, Danseuse

Helen Moller and her pupils, assisted by Max Jacobs and his Orchestral Society, gave another program at Carnegie Hall, New York, on Monday afternoon, March 11. The audience, small in size, was an enthusiastic one.

The two striking features of the program were the symphonic poem "Phaeton" (Saint-Saëns) and "The Prisoner," done to Rachmaninoff's prelude. The latter was a solo dance by Miss Moller and proved to be unusually original. "The Race," given to "Hall of the Mountain King" (Grieg), was charming. The girls were attractive and graceful. There was also a suite of waltzes by Brahms, Dvorák, Strauss and Sibelius, while Sousa's "Stars and Stripes" closed the program.

The dances, lighting effects and costumes were all created by Miss Moller. Costumes there were this time and exceedingly effectively blended ones.

The orchestra rendered the following numbers: Præ-ludium" (Jarnfeldt), "Siegfried's Funeral March" (Wagner), and symphonic fragment, "Psyche" (Ilynsky). Their work added considerably to the pleasure of the afternoon.

Ethel Leginska, Pianist

If numerous recalls, hearty applause, the usual rush to the footlights (only there weren't any) and encores galore, allied with a well filled house, spell success, then the Leginska piano recital at Carnegie Hall, March 11, for the benefit of the New York State Hostess House, was entirely successful. The audience heard some unusual piano playing, some of it even startling; receipts must have been large; and the pianist, too, must have sensed the appreciative attitude of the house. She played old style piano music by Paradies and Scarlatti with clean cut technique and sharp contrast; Chopin music so that the too familiar "Military Polonaise" sounded refreshingly novel and the berceuse with original effects. Then the Liszt "Mazeppa" study was played with big climaxes, and the "Islamey" fantasia with overpowering glitter. The most worthy playing of the evening, however, was in the Liszt B minor sonata, which was an altogether dignified, sustained performance, full of dramatic and lyric moments. Continued applause led to many recalls, with presentation of flowers. Liszt's "Campanella," with the wonderful patent Leginska trill, and a Hungarian rhapsodie followed as encores, when the present writer departed.

Amparito Farrar for Philharmonic Orchestra

Amparito Farrar, who has been following one success with another in rapid succession, has just been engaged as soloist with the New York Philharmonic Orchestra, Joseph Stransky, conductor, for the spring music festival in Newark, Ohio, on March 16. This will be her first appearance in Ohio, following which she will go to Camp Custer to sing for the boys in training there.

Anna Case Busy

Anna Case, the popular soprano of the Metropolitan Opera Company, has just been engaged by the Odd Fellows War Relief Fund in Hartford, Conn., for the benefit concert in that city on April 22. Miss Case returned recently from Sioux City and Milwaukee, where she sang before large audiences. This week she sings in Manchester, N. H., and then will rest before making her first motion picture.

Mme. Rappold Back from Florida

Marie Rappold returned last week from Orlando, Fla., where she made a great success in the first Orlando Music Festival, conducted by Walter Drennen. Mme. Rappold sang in Rossini's "Stabat Mater" and Haydn's "Creation," and appeared in joint recital with Louis T. Grünberg, the composer-pianist. So great was Mme. Rappold's success with Floridians that she has been re-engaged for next year.

Alma Voedisch to Book in the West

Alma Voedisch, the well known New York manager, is preparing to start on an extended booking tour through the Middle West and on to the Pacific Coast. Owing to

war conditions a number of managers have given up their booking tours this spring, and Miss Voedisch has been asked to book several artists not under her management. If there are other artists who wish to avail themselves of her services, Miss Voedisch will be glad to hear from them



ALMA VOEDISCH,
Manager.

at her office, 25 West Forty-second street. The route is well known to Miss Voedisch, who has covered it successfully many times. She plans to leave New York about April 1.

GABRILOWITSCH LEADS

(Continued from page 5.)

spirited and full of color, and the orchestra gave him excellent response.

The soloist was Emma Roberts, a contralto who is gifted with a voice of splendid quality and sonority. She sang the aria "Che farò Eurydice," of Gluck, and the "My Heart at Thy Sweet Voice" aria from Saint-Saëns' "Samson and Delilah." She made a great impression upon her audience, and the applause accorded her was long and enthusiastic.

San Carlo Opera Company in Cincinnati

The San Carlo Opera Company opened a brief series of four performances in Emery Auditorium on Thursday evening, February 28. The first work presented was Ponchielli's "La Gioconda." The company has been considerably improved since its last appearance here, especially in the quality of the chorus voices, the augmented orchestra and the new scenic and costume equipment. The audience greeted the San Carlo players on the opening night with great enthusiasm, and was lavish in its applause. The cast presenting "La Gioconda" included Manuel Salazar, the young tenor, who sang Enzo; Elizabeth Amsden, in the title role; Stella de Mette as Laura, and Marta Melis as the Mother. Joseph Royer, a French baritone, played the part of Barnaba in a very effective manner, while Pietro de Biasi as Alvise was satisfactory. A picturesque feature of the performance was the "Ballet of the Hours," in which a number of young Cincinnati dancers were employed.

On Friday evening Verdi's "La Traviata" was given. The role of Violetta was sung by Elvidge Vaccari, who possesses an excellent soprano voice. Giuseppe Agostini appeared as Alfredo, and Angelo Antola sang the elder Germont role.

The Saturday matinee was "Jewels of the Madonna," presented for the second time in this city. Giuseppe Agostini as Gennaro made a good impression, and Elizabeth Amsden as Mariella sang the role in a charming manner. Joseph Royer as Raffaele and Marta Melis as Carmela were heartily applauded. Frances Morosini was seen as Stella; Alice Homer, as Concetta; Luciano Rossini, as Totono, and Luigi Dellemolle, as Rocco.

The Saturday evening performance, the last of the series, was "Trovatore," a popular favorite with Cincinnati music lovers. Manuel Salazar made a great success of the Manrico part, and Angelo Antola sang Count di Luna with a clever interpretation of the role. Pietro de Biasi as Fernando and Stella de Mette as Azucena were given hearty appreciation. Luciano Rossini as Ruiz and Alice Homer as Inez completed the cast.

CONCERT ANNOUNCEMENTS

FLORENCE MACBETH

First New York Recital

Aeolian Hall,

Saturday Afternoon, March 16, 1918

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SOPRANO

First New York Recital

Aeolian Hall

Thursday Afternoon, March 21, 1918

(Richard Hageman, Accompanist)

Management: Antonia Sawyer, Aeolian Hall, New York

VICTORIA BOSHKO'S RECITAL

EUGENE YSAYE

in

The Kreutzer Sonata

MARCH 28, AEOLIAN HALL, at 8.15

Forty-eighth Annual Martha Washington Concert

The Suburban Choral Union of Cincinnati, of which David Davis is the conductor and Grace Louise Clauve, accompanist, gave an excellently rendered musical program on Thursday evening, February 28, the event being the forty-eighth annual Martha Washington concert, held at the Welsh Presbyterian Church. The solos by Margaret Hughes Hartzel were the best features of the evening. Harriet Rowlette was heard to advantage in the incidental solo part from Schubert's "The Omnipotence." Dudley Buck's "Fear Not Ye, O Israel" was impressively given by Clarence L. Pearce. George Baer's spirited number was heartily applauded, and pleasing selections by Ferdinand Raine were well received. Entertaining recitations were given by Mrs. Will C. Smith. Much praise was given Miss Clauve for her splendid accompaniments.

Other Musical Notes

A large audience gathered to hear the song recital of the pupils of the class of Hans Schroeder. The young singers were John Toakley, Ellen Finley, Grace Bain, Burnell Lunbeck, Mary Powelkey, Edith Crosswhite, Edna Reifemberger, Joseph Wetsel, Irma Lindenmeyer, Alice Metcalfe, Sadie Yergin and Clyde Knos. Miss Metcalfe and Miss Lindenmeyer furnished the accompaniments for the singers.

Lillian Arkell Rixford, organist, opened the new organ at the Methodist Church at Pleasant Ridge on Friday evening, March 1, the performance meeting with her usual pronounced success.

Students from the piano class of Romeo Gorno were presented in a recital on Friday evening, March 1, at the Odeon. Those who acquitted themselves with especial credit were Dorothy Sipe, Roxy Pennywith, Ebersole Crawford, Gladys Hettrick and George Moore. Two beautiful voices were also heard, from the singing class of Lino Mattioli, Zadie Rosenthal, soprano, and Earl Weatherford, a young baritone of excellent promise. R. F. S.

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IRMA SEYDEL RECEIVES OVATION AS SOLOIST WITH BOSTON SYMPHONY

Ysaye and van Dresser Please in Dual Concert—Leginska Plays with Orchestra
—The Passion Music—Tremont Temple Concert—Alice MacDowell in Recital
—Paulist Choir Gives Two Interesting Concerts—Philip Bruce Sings—
Apollo Club Gives Third Concert—Marjory Moody in First
Recital—Boston Items

Boston, Mass., March 10, 1918.

Irma Seydel, one of America's greatest girl violinists, aroused two audiences to unusual enthusiasm when she appeared as soloist with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, Friday afternoon and Saturday evening, March 1 and 2, at Symphony Hall. It was Miss Seydel's debut at a symphony concert in Boston, although she has played with the orchestra in other New England cities, and it provided an opportunity for her to repeat the great success that she has experienced as soloist with most of the symphony orchestras of Europe and America. The violinist played Saint-Saëns' melodious and well liked concerto in B minor, and gave it a brilliant reading and an inspired interpretation. The luscious, glowing tone in the G string passages of the first movement; the masterly execution of the harmonics and arpeggios in the slow movement; the vigorous, though musical, treatment of the finale; the faultless intonation and the splendid finish and elegance of Miss Seydel's work throughout—all were clear evidences of the skilled musicianship, the truly great art that have established this young genius in the front rank of virtuosos. Miss Seydel delighted her hearers, and she was recalled many times.

The balance of the program comprised Dukas' long and monotonous symphony in C major (first time in Boston) and Sibelius' highly imaginative and altogether stimulating symphonic fantasia, "Pohjola's Daughter," program music for the Finnish epic, "Kalevala," and the symphonic poem, "Night Ride and Sunrise"—both replete with Sibelius' characteristic Northern wildness, atmospheric suggestion, melancholy and monotony that stimulates rather than depresses. Dr. Muck and the orchestra glorified these tonal pictures with a brilliant performance.

Ysaye and Marcia van Dresser Please in Dual Concert

Eugen Ysaye, the distinguished Belgian violinist, and Marcia van Dresser, the beautiful American soprano, divided the concert Sunday afternoon, March 3, at Symphony Hall. For his second and final concert in Boston this season, Mr. Ysaye played (with Maurice Dambois, the cellist, for assisting pianist) Beethoven's eloquent sonata in G major, op. 30, No. 3; Wieniawski's sonful concerto in D minor, op. 22, No. 2; the last movement of Vieuxtemps' sentimental concerto in E major; Saint-Saëns' popular "Havanaise," and the violinist's own "Berceuse de l'enfant pauvre" and "Divertimento." This program, characteristic in range and violinistic quality, afforded the veteran violinist scope for a display of the versatility that has kept him a master musician through two generations

of the concert room. The melodic charm of his playing and his interpretative genius stirred the large audience to enthusiasm, and Mr. Ysaye lengthened his program.

Miss van Dresser's beauty and the very attractive red robe in which she appeared were a delight to the eye, but to no greater degree than her singing pleased the ear. Her numbers included an old Italian air, ancient pieces by Emanuel Bach and Haydn, an old German folksong, French songs by Duparc and Faure, and pieces by Spross and Fiske. She was convincing as an interpreter in the old airs, and equally so in the sensitive and warmly imaginative French songs. Fiske's "The Bird" and the old German "Bethlehem Shepherd's Cradle Song" were among her most effective numbers. Miss van Dresser's intelligence and skill, her emotional warmth and artistic singing afforded the utmost pleasure. She was recalled repeatedly and responded with several encores.

Leginska Plays with Symphony Orchestra

Ethel Leginska, the ardent pianist, played here for the first time with the Boston Symphony Orchestra, Friday afternoon and Saturday evening, February 22 and 23, in Symphony Hall, and won a well deserved success with Liapounoff's displayful and tonally brilliant concerto in E flat minor (first time in Boston). The concerto is rhapsodic, after the manner of Liszt, and Mme. Leginska's technical facility and her enthusiasm for the piano were equal to the formidable virility of the piece. The lyrical passages were played with a highly refined emotional response, the dramatic pages with compelling force. It was a brilliant exhibition of perfect virtuosity, and "the temperamental pianist" was recalled repeatedly.

The other numbers on the program were Brahms' third symphony in F major, the most poetic of the four, to which Dr. Muck gave an inspired interpretation; and Delius' original and colorful, half descriptive and half rhapsodical, music, "In a Summer Garden."

Paulist Choir Gives Two Concerts

The Paulist Choristers of Chicago, an organization of 100 boys, Fr. Finn, conductor, gave two concerts in Symphony Hall on Wednesday afternoon and evening, March 6, in aid of the French Restoration Fund. The choir was heard in liturgical music of the Roman and Russian Churches through more than half the program, ending with solo pieces for the better singers. Among the Russian composers chosen were Tchaikowsky, Gretchaninoff, Rachmaninoff and Archangel'sky, while the Roman hymns came from Bach, Cherubini, Grieg and several relatively unfamiliar composers. The lighter pieces included numbers by Handel, Converse, Delamarter, Verdi, Brahms and Rimsky-Korsakoff.

Symphony Hall was crowded for both concerts. The priesthood of the archdiocese of Boston was well represented, together with many prominent Catholic laymen. Fr. Finn, organizer and coach of the choir, was very cordially received, for his home is in Boston. Fr. Finn was born in Roxbury, was graduated from the Boston Latin School, and later attended the New England Conservatory of Music. He has a choir that should be a model and stimulus for other choirs of this type. His organization gave an extraordinary exhibition of musical unity. The intonation was remarkable, and the quality of the voices, especially the sopranos, admirable. Fr. Finn's excellent musicianship was evident throughout the program—as a choir director, as a composer (manifested by his stirring "Alleluia"), and as a splendid organist.

The soloists made a good impression. Frank M. Dunford displayed a full, rich voice and sang in spirited fashion. Parnell Egan has an admirable tenor voice, which he uses with skill, singing with feeling for music and text. The audience was very enthusiastic, and Fr. Finn was generous in adding to the program.

The "Passion" Music

The performance of Bach's "The Passion According to Matthew," in Symphony Hall, Tuesday of Holy Week, March 26, has brought forth many inquiries regarding the edition that will be used. Bach's orchestra comprised the string choir with four flutes and four oboes, the latter interchangeable, first with oboi d'amore, second with oboi da caccia. He employed also the organ and harpsichord for the basso continuo, or figured bass. For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment, unless it was a single instrument obligato, allowing the organist or harpsichordist to weave his own accompaniment.

This basso continuo became a lost art and Mozart was the first to undertake an elaboration of Bach's score. He added clarinets, bassoons, trumpets, trombones, horns and kettledrums. A more familiar revision was made later by Franz—the one generally used at performances in this country and abroad.

In preparing the "Passion" music for performance it has been Dr. Muck's aim to revert as nearly as possible to the original. He will give the work in its entirety, in two sessions: The first part, epic in form, in the afternoon; the second part, dramatic, in the evening.

Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented after Bach's death, and holding that Bach would have used bassoons, horns, trumpets, trombones

and kettledrums in this music had he so wished, Dr. Muck rejects entirely the Mozart version, also the Franz version, except certain accompaniments for strings alone. His orchestra will consist of thirty-two violins, twelve violas, twelve cellos, eight basses, four flutes, four oboes, organ and piano. He is unable to secure in this country the oboi da caccia, but for them he will substitute English horns. He has the oboi d'amore.

Dr. Muck himself has restored so far as practical the original orchestration and score for the Bach orchestra, arias and choruses that in the original were accompanied by a solo instrument and the figured bass. He has written out parts for the organ and piano. The latter takes the place of the harpsichord. The coming performance will approximate the original performance in the Church of St. Thomas, Leipsic, as closely as modern conditions permit.

Stephen Townsend, who is training the chorus, reports that he will have 400 singers. Rehearsals are being held twice a week, one for each of the two choruses, and there will be two full rehearsals for the entire chorus the week of March 11. The following week there will be two full rehearsals with orchestra under Dr. Muck. In addition to the chorus, there will be a boys' choir of eighty, carefully chosen from various churches in the city.

Tremont Temple Concert

The last concert of the Tremont Temple Concert Course was given Thursday evening, March 7, at Tremont Temple, with George Copeland, pianist, as the main attraction. Other artists who appeared at this concert were Evelyn Jeane, the pleasurable soprano from the studio of Mrs. Hall-McAllister, the Boston Philharmonic Orchestra, Charles Leave, conductor, and Arthur Fiedler, accompanist for Miss Jeane.

Mr. Copeland played ancient numbers from Bach and Scarlatti, pieces by Chopin, and Spanish dances by Albeniz, Grovlez, Granados and Chabrier, with his customary technical facility and striking individuality in interpretation. He was recalled many times and added generously to his program.

Miss Jeane sang the popular aria, "Ah, fors è lui," from "La Traviata"; Del Riego's "Happy Song," Bright's "Seal Song," Campbell-Tipton's "Crying of Water," and Buzzi-Peccia's "Under the Greenwood Tree." She stirred her audience to great enthusiasm by the ease with which she sang the ornate coloratura air and the charm with which she interpreted the lighter English songs. She was vigorously applauded and sang "Philosophy," "Mighty Lak a Rose" and "Coming Through the Rye" for encores, to the great delight of her hearers.

The orchestra played the overture from "Il Barbiere di Siviglia," Saint-Saëns' "Danse Macabre," intermezzo from "The Jewels of Madonna," selections from "Rigoletto," the "Blue Danube" waltz and national airs of the Allies.

Philip Bruce Heard in Recital

Philip Bruce, the well liked tenor, was heard in a recital on Saturday afternoon, March 9, at the Faellen Pianoforte School. Mr. Bruce sang "Oh, Sleep, Why Dost Thou Leave Me?" Handel; "Songs from Turkish Hills"; "Wind Song," Rogers, and the prelude to "A Cycle of Life," Ronald. Mr. Bruce was well received by a large audience and added a few encores to his program. This tenor has already established himself as a singer of merit through his appearances with the Apollo Club, of which he is a member. In addition to his concert work Mr. Bruce has recently been made tenor soloist at Grace Episcopal Church, of Salem.

Apollo Club Gives Third Concert

The Apollo Club, Emil Mollenhauer conducting, gave its third concert of the winter on Tuesday evening, March 5, at Jordan hall, before a capacity audience. The club had the assistance of Lina Conkling, soprano, who sang an

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THE COSTOLEY TRIO.

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operatic aria by Handel, a group of songs, and an obli-gato part with the club.

From the ranks of the club, Walter H. Kidder, baritone; Bruce Hobbs, tenor, and William H. O'Brien, baritone, were heard in incidental solos, with Frank H. Luker at the piano and Homer C. Humphrey at the organ. Patriotic songs made up a considerable part of the program and included "The Star Spangled Banner," "The March of the Men of Harlech," "Song of Liberty," Mrs. H. H. A. Beach; Byron's "Greek War Song," and "America."

The program provided the excellent chorus of the Apollo Club with ample opportunity to exhibit the vigor and musicianship for which it is famous.

Miss Conkling has a pleasing voice, which she uses with good judgment, and she was well received by the audience. The other soloists were also urged to encores by the applause of their hearers.

Marjory Moody in First Recital

Marjory Moody, a young coloratura soprano, gave her first Boston recital on Tuesday evening, March 5, at Steinert Hall. She was assisted by William Powers, flutist, and Maud Farrows, pianist. Miss Moody's courage approximates her ambition, for it is a rare singer who includes such exacting airs as "Charmant Oiseau," from David's "La Perle du Bresil," "Bell Song," from "Lakmé," and "Ah, fors è lui," from "La Traviata," in one program, besides a varied assortment of pieces by Beach, Fiske, Zucca, Scott, Lang, Manzocchi, Weckerlin, Franz, Schubert and Grieg. Nevertheless she was cordially received by a large audience.

Alice MacDowell Scores in Recital

Alice MacDowell gave her first Boston recital on Wednesday evening, March 6, in Jordan Hall. The program was as follows: "Pastorale varié," Mozart; sonata, G minor, Schumann; impromptu III, mazurkas 45, 40, 10, Chopin; prelude and humoreske, Rachmaninoff; tango, Albeniz; præludium, rigaudon, etude de concert, MacDowell, and "Danza Espanola," Granados.

Miss MacDowell is talented and seems to have adequate technical equipment—some of it of an unusually brilliant and authoritative kind. Her finger work is remarkable in its smoothness and facility. She has a good sense of rhythm and approximates a perfection of balance between outer and inner voices. It is hardly to be expected that a young player should reach all depths, and Miss MacDowell was occasionally lacking in a sense of emotional appreciation.

Boston Items

Cara Sapin, the rich voiced contralto, is to be heard in a program of songs on March 16 in Boston, and March 18 in Lowell. Artist-pupils from Mme. Sapin's studio are in demand for solo work, and all reflect the musicianship of their worthy coach.

Charlotte Williams Hills, the well known Boston soprano, sang two new songs by Charles Fonteyn Manney, with horn obligato played by Alice Morse Stott, at the MacDowell Club concert on Wednesday afternoon, February 13, in Steinert Hall. The songs were effectively sung by Mrs. Hills, who was accompanied by the composer.

Among the solo singers that have been already engaged for the performance of Bach's "Passion Music According to Matthew" are Florence Hinkle, Merle Alcock, Lambert Murphy and Reinald Werrenrath. COLES.

NEW YORK CONCERT

ANNOUNCEMENTS

Thursday, March 14

Boston Symphony Orchestra. Evening. Carnegie.
Chevalier Loverde—Hortense Dorvalle, soprano; Giuseppe Interrante, baritone; Rose Levison, pianist; Romeo Monetti, tenor; M. Mauro, organist, soloists. Composition recital. Evening. Aeolian.
Paulo Gruppe, cellist; Adèle Bliss, soprano; Mary Glen, pianist. Evening. Hotel Majestic.

National Opera Club. Evening. Waldorf-Astoria.
M. Witmark and Sons. Afternoon. Wanamaker's.

Friday, March 15

Theodore von Hemert. Song recital. Evening. Aeolian.

Saturday, March 16

Boston Symphony Orchestra. Afternoon. Carnegie.
Symphony Society of New York—Josef Hofmann, pianist, soloist. Evening. Carnegie.

Florence Macbeth. Song recital. Afternoon. Aeolian.

Sunday, March 17

Symphony Society of New York—Josef Hofmann, pianist, soloist. Afternoon. Aeolian.

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CAMPANINI'S RETURN TO CHICAGO STARTS OPERA GOSSIP

Next Season Will Bring New Operas and New Faces in the Company—Hempel, Godowsky, Thibaud and Breeskin Visiting Artists—Mrs. Herman Devries Presents Her Pupils—News of the Schools and Studios

Chicago, Ill., March 9, 1918.

Leopold Godowsky's third recital of the season at Cohan's Grand Opera House was devoted to the interpretation of Chopin, the B flat minor sonata forming the beginning and the B minor the close of the program. "For continuity of thought, Mr. Godowsky made no pauses between the movements of the first sonata and gave a very intimate reading of it. The last movement lies especially in Mr. Godowsky's realm, requiring extreme skill in finger dexterity as well as in phrasing and pedaling. It was done so easily that it was over before his listeners realized it. It fairly took away the breath of the numerous piano students who are yearly struggling to make it a part of their repertoire. That part of the sonata is distinctly for a master to play."

In the Chopin preludes, those selected were the familiar teaching pieces, and while they were intimately worked out, they seemed a little out of the sphere of Mr. Godowsky. He is at his best when he has the toughest sort of problems to solve, and then he is a wizard. The program included the fantasie-polonaise, nocturne in F minor, valse in A flat, three mazurkas, impromptu, A flat, polonaise, op. 53. The audience was seriously attentive and gave Mr. Godowsky an enthusiastic reception, demanding encores throughout the program and at the close.

Hempel in Recital

Frieda Hempel exhibited her ability as a coloratura soprano on Sunday afternoon, March 3, at Orchestra Hall, before an audience which should have been of larger dimensions but which made up in enthusiasm what was lacking in numbers. Many critics on musical topics, especially reviewers employed by daily papers, though comparisons are odious, always compare in order to form an opinion of the worth of an artist. An unbiased verdict can never be achieved by comparison. The writer has been asked from time to time which is the greatest orchestra in the world, and invariably he answers, "The one which plays the best." There are orchestras which play Beethoven better than Brahms, for instance, and vice versa. So it seems that comparing one singer to another is an injustice to both, as one might sing one aria better than the other, yet the rendition of one aria does not make a singer perfect. The above remarks are not written as an apology for

Miss Hempel. Her art does not require any apology from any writer. She had arranged a well balanced and interesting program and sang each and every one of her songs with telling effect, winning the approval and admiration of her hearers, who insisted on several repetitions and on many encores. The program was opened with "The Star Spangled Banner," followed by "Romanza and Cavatina" from "Otello," after which Miss Hempel delighted her hearers with interpretations of the Mendelssohn "On Wings of Song," Tchaikovsky's "Cradle Song," "The Rose Has Charmed the Nightingale," a gem as sung by this recitalist, and Taubert's "Bird Song." The recitalist was heard in the Proch aria, "Theme and Variations," which was probably the backbone of the program. In this number especially, Miss Hempel impressed as a remarkable exponent of the coloratura. The last group included Michael Arnes' "Lass With the Delicate Air," "I Know Where I'm Goin'," "I Know My Love," "Daddy's Sweetheart," and the aria "Qui la Voce." Deprived of her best recital repertoire, which includes German lieder, Miss Hempel had to fall back on the English and Italian text to captivate her audience. The handicap, however, was no drawback to this sterling singer, whose popularity with the masses, anyway in Chicago, is growing. The audience, not satisfied with the numbers on her program, caused the recitalist to add "The Last Rose of Summer," "Dixie," "Phyllis Is My Only Joy," and a double encore after the aria from "I Puritani."

Breeskin's Violin Recital

Elias Breeskin, violinist, was heard in recital under the management of Helen L. Levy at the Playhouse on Sunday afternoon. Mr. Breeskin played the Handel sonata in A major (which opened his program) with great dignity, facile technique and a tone of great purity. He also was heard in the Bach ciaccona (unaccompanied), which was played with splendid virtuosity, winning him an enviable success. Other numbers on the program of this gifted violinist were "Symphony Espagnole," Lalo; air, Goldmark; caprice, No. 24, Paganini-Kreisler; "Caprice Espagnole," Kettner-Loeffler; and "Motto Perpetuo," Novacek.

Mr. Breeskin, who had been heard previously in a Chicago recital, deepened on a second hearing the first favorable impression, and he is now reckoned in this city as one of the virtuosos of the bow.

Jacques Thibaud's Recital

The one hundred and forty-fifth artists' recital given by the Musicians' Club of Women, formerly the Amateur Musical Club, brought forth on Monday evening at Orchestra Hall, Jacques Thibaud, violinist, as soloist. Mr. Thibaud was introduced by a French colonel, who informed the large audience assembled that Mr. Thibaud was not only a great violinist but also a soldier who had done his duty on the Western Front. He told how Mr. Thibaud had been accidentally wounded and for the last eighteen months had been allowed by the French Government to appear in concerts and recitals in America to promulgate French art in this part of the country. The colonel in his address also stated that the French artists had distinguished themselves on the battle front as they had distinguished themselves previously in concert halls, as already seventy per cent. of the French artists have been killed during this war—certainly a high tribute to

The Chicago office of the Musical Courier Company has been informed that a certain unauthorized person recently has been representing himself to Chicago musicians as connected with this office. The person in question, whose name is known, has absolutely no such connections, and the public is hereby warned to be on its guard against him, and at no time to have dealings with any one who cannot show credentials from the Musical Courier Company.

the French musicians and artists. Following the talk Mr. Thibaud made his appearance on the stage, receiving a warm welcome and playing in exquisite fashion the Vivaldi-Nachez concerto in A minor, after which, by request, he played the Bach chaconne, which, by the way, has been heard very often this season, but never too often as performed by Thibaud. His next group, made up of lighter pieces, included the Desplantes-Nachez "Intrada," Couperin-Salmon "Les Cherubins" and Paganini-Kreisler "Prelude et Allegro." These were played with great daintiness, elegance and virtuosity and won the sterling artist many new admirers. The Paganini-Kreisler "Prelude et Allegro" was taken at a quicker tempo than customary, and surprised the hearers who tendered well deserved plaudits to the recitalist, recalling him time after time upon the stage at the conclusion of the group. "The Havanaise" by Saint-Saens was exquisitely rendered. Thibaud brings out every little detail of a composition and adds to it by the elegance of his playing. The Marsick scherzando was also admirably played by the soloist who closed his program with forcible execution of the polonaise by Wieniawski, after which the audience insisted on an encore which was played with the same mastery as the numbers inscribed on the program. Thibaud was ably supported by Nicolai Schner, who played artistic accompaniments at the piano, and by Tina Mae Haines, who also assisted in the Vivaldi-Nachez concerto, and who played as an introductory to the concert, the "Marseillaise," sung in French by the audience standing, as was "The Star Spangled Banner." The proceeds of this concert go to the American Fund for French Wounded, under license of State Council of Defense. The choice of the soloist was a happy one and the affair was a huge success.

Litta Mabie in Demand

Litta Mabie, who has been in great demand this season, appeared last Sunday afternoon at one of the musicales given at the Edgewater Beach Hotel. The gifted soprano's offerings were "How Many Times Do I Love Thee, Dear," Eleanor Everest Freer; "I Came With a Song," by La Forge; "Meadow Lark," by A. Garrish Jones; "Blackbird's Song," by Cyril Scott; "The Swan," by Grieg; and Buzzi-Peccia's "Montana." The soloist was assisted by Mrs. Herman Devries who played her customary artistic accompaniment. The others on the program were Glenn Dillard Gunn, pianist, and Donald Fiser, baritone.

Ethel Edith Jones in Recital

Last Sunday afternoon in Lyon & Healy Hall, under the auspices of the Society of Musical Friends, Walter Spry, founder, Edith Jones, mezzo-soprano and professional pupil of Louise St. John Westervelt, furnished the program. Miss Jones, who appeared last week in another recital, deepened the splendid impression made on another writer at the time and once more reflected credit on her popular mentor.

M. H. Hanson in Chicago

M. H. Hanson was a visitor to Chicago during the week, in behalf of his various artists.

Enjoyable Afternoon at Jennette Loudon Studios

At the Jennette Loudon Studios, on Sunday afternoon, Hans Hess, who conducts the ensemble class in the studios, played the Brahms E minor sonata with Margaret Weiland, Miss Loudon's assistant, one of the unusually gifted young musicians of Chicago. Miss Loudon and Mr. Hess played the first Mendelssohn sonata for cello and piano. Dr. Frederick Clark sang and did some spoken songs of Tagore, Koerner, and also Miss Loudon's new spoken song "In Flanders Fields." These afternoons afford the ensemble class opportunity of performing their finished sonatas and trios and Mr. Hess as teacher in this work is not excelled in this city.

Mrs. Herman Devries Presents Pupils

Mrs. Herman Devries presented her pupils before an audience which taxed the capacity of the Francis I. room, Congress Hotel, last Saturday, March 22. Words of praise are due in the first place to Mrs. Herman Devries, the able vocal teacher, for the style she has given each and every one of her pupils and also for the exquisite accompaniments she supplied for her students.

Elizabeth Stachowicz opened the program with "Who Has Robbed the Ocean Cave," an interesting song from the pen of that prolific writer, Eleanor Everest Freer. This was followed by "Twins Spring," Nevins. Miss Stachowicz has a pretty voice agreeable to the ear and used with uncommon intelligence. Della Jersperson, in "Evening" by Alice Barnett and in "False Phyllis," an old English song arranged by Lane-Wilson, showed that her vocal abilities are by no means limited and has made improvement since last heard. Amy Baird sang in true operatic fashion "The Flower Song" from "Faust." Zula G. Nonnast won much success in the Lane-Nelson "Pastorale." Sadie Morris, in Rubinstein's "The Lark" and Rachmaninoff's "Floods of Spring," revealed a voice of

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ELLA DELLA

much beauty, well handled, and she too reflected credit on her teacher. Eileen Layton Jerry, a promising oratorio soprano, sang with telling effect the "Hear Ye, Israel," from "Elijah," even though she had a lapse of memory. Alma Strauss, in Gretchaninoff's berceuse and Pugno's "Malgré Moi," won also the favor of the large audience. Edith Hurt, an advanced student, in the Fourdrain "La Belle Au Bois" and Paladilhe "Mandoline," achieved great attainment, not only through the sheer beauty of her voice but also on account of her impeccable delivery and no less remarkable diction. Elfrieda Herz, in the "Wall of Doubt," by Eleanor Everest Freer, and "My Love Is a Muleteer," by Nogero, added greatly to the enjoyment of the evening. Florence Lepman, a graceful diseuse, charmed by her clever rendition of Koechlin's "Au Temps des Fees" and Liszt's "Comment Disaient-Ils." Bernice Sheen, in the difficult aria, "Ministres de Baal," from "Le Prophète," sang with great beauty and purity of tone, and she too scored heavily. Clara Maier Shevill, who probably is a professional singer, judging from the manner in which she sang the Dalcroze "Les Bonnes Dames de St. Gervais" and two bergerettes, "Maman, dites-moi," and "Je n'irai plus au bois," was one of the bright spots in the evening's entertainment. Mrs. Shevill has learned the art of beautiful singing and her interpretation of those three songs could not be improved upon. Her French diction is excellent. Eva Kressman gave unalloyed pleasure in the difficult aria, "Il va venir," from "La Juive." Litta Mabie, a professional student of the Devries studios, sang with her customary art, "How Many Times Do I Love Thee, Dear," by Eleanor Everest Freer, and "Des Ailes," by Charles Rene. Ruth Bush Lobdell, who was heard recently in recital, impressed more favorably than she did at that time. She sang uncommonly well Rudolph Ganz's "Il faut aimer" and Bemberg's "Chant Venitien," which brought to a happy conclusion a very well balanced program, adding new laurels to the Devries studios.

Public Recital by Singer Is Premature

Herman Devries, the critic of the Chicago American, on date of March 7, wrote the following review concerning a local singer, which will be well for many other aspirants of public fame to read before giving recitals:

It has always been on the tip of my pen to protest in print against the premature appearance in public of the singer too eager to be heard before he or she is ready.

In all the arts, years of patient preparation, dogged, plodding through the technical phases, are devoted cheerfully toward the completion of an education.

The art of singing, although showing results more quickly perhaps than that of string instruments, and other branches of erudition, is nevertheless an exacting one—requiring much more than voice or even talent.

No violinist or pianist would dream of giving a public recital without first having mastered at least the technical side of his profession.

Yet singers, fledglings in their development, boldly appear to await public verdict, when their place is in the studio.

The point has been well taken by Herman Devries, though there are many violinists and pianists who have been heard in recital without having first mastered the technical side of the profession. The writer had a talk recently with Theodore Spiering, the eminent American violinist, who stated that heretofore violin students were willing to remain in the studios for many years before appearing before the public. Not so today. After a year of studio work, they want to give recitals or to appear in concert, and he added that he soon would write an article for the MUSICAL COURIER that would open the eyes of the American public and of the serious students.

Chicago Musical College Notes

Gustaf Holmquist, of the faculty, gave a rehearsal before the Rogers Park Woman's Club, March 2, and he is booked for early appearance in recital at St. Paul, Minn., and at a performance of Mendelssohn's oratorio, "Elijah." That there is not the decline in public enthusiasm for

oratorio which many critics believe there is, might well be indicated by the remarkable interest of students all over America in the repertoire class which will be conducted by Herbert Witherspoon in the college this summer. A large number of requests for registration in that class have made special mention of oratorio.

It is remarkable testimony to the popularity and skill of Oscar Saenger that when he comes to Chicago to teach vocal art in the summer session of the college, he will find pupils waiting him who will have journeyed to Chicago from points as far distant as New York, Pittsburgh, Pa.; Cincinnati, Ohio; Portland, Ore.; East Orange, N. J.; Atlanta, Ga.; Williamstown, Mass.; Springfield, Mass., and Pasadena, Cal.

Vivian Radcliffe and Mae Pfeiffer appeared at a concert given at the Three Arts Club, March 3. The two singers are students of Edoardo Sacerdote.

The concert presented by the college Saturday morning, March 9, in Ziegfeld Theatre, was given in the piano, vocal and violin departments.

Campanini in Town

When Campanini comes to Chicago, there are always many rumors afloat. There is nothing as easy as to start a rumor, but yet some newspaper men and others delight to gossip while others prefer to remain true to the facts. At the present time there is very little to say of interest regarding the opera only that it will go on; also that many novelties will be given next season and that several newcomers will be added to the company, while several of the old guard and one or two of the new recruits of last season will not be seen at the Auditorium when the next regular season opens in November. Mr. Campanini will remain in Chicago for a while and, starting next Wednesday, he will give auditions to singers desirous to be engaged with the Chicago Opera Association. Daily with the exception of Sunday between the hours of 4 p. m. and 5 p. m., Mr. Campanini will listen to singers who previously have applied in writing for an appointment, and who, when notified of the date of hearing, bring with them their music and also their own accompanists.

Ruth Breyspraak at Athletic Club

Ruth Breyspraak, violinist, of the faculty of the Knupper studios, appeared at the Chicago Athletic Club last Sunday afternoon, March 3. She has also been elected to play at the Illinois Teachers' Convention, to be held in Bloomington, in May.

Walter Spry's Activities

Walter Spry, the distinguished pianist and instructor at the Columbia School of Music, will present several of his pupils at the school on March 2. On March 22, he will give a recital for two pianos with Le Roy Shield.

American Conservatory Notes

Esther Arenson, May Kane, Robert Doremus and Raymond Drexmit, piano pupils of Clarence Loomis; Margaret Hughes, Marguerite McClelland, Idorna Newmark, Emily Roberts and Grant Nolan, pupils of Frank van Dusen; Richard Broemel and Vera Anderson, pupils of Herbert Butler, appeared in recital Saturday afternoon, March 9, at Kimball Hall.

Advanced piano pupils of the American Conservatory will be heard in a recital at Kimball Hall, Saturday afternoon, March 16, accompanied by the American Conservatory Students' Orchestra, under the direc-



© Mishkin.

CLAUDIA MUZIO.

Latest photograph of the prima donna of the Metropolitan Opera Company, who will make her first appearance as Flora in "L'Amore dei Tre Re" at the Metropolitan next week. Miss Muzio's first appearance in this role was at La Scala in Milan, where she scored a sensational success in her portrayal of Montezzi's heroine.

tion of Herbert Butler. The program will include three piano concertos and two opera arias.

Louise Hattstaedt-Winter will appear in a song recital, Tuesday evening, March 19, at Kimball Hall.

JEANNETTE COX.

Buckhout-Davis Musicales

Piano and vocal works by Eleanor M. Davis, of Hannibal, Mo., were given at the Buckhout studio musicale, March 6. Songs which pleased, both through their own merit and Mme. Buckhout's singing of them, so much that they had to be repeated, were "Thou Lovely Fisher Maiden," "Julia's Garden," "The Eagle's Mate" and "Because I Love," the last named being dedicated to Mme. Buckhout. Two songs had to be repeated twice. They were "Little Fairy Godmother" and "The Heart's Country."

Compositions by Rosalie L. Hausmann, formerly of San Francisco, were performed March 13.

Lester Donahue Plays in New York

Lester Donahue returned to New York a week or two ago, after a visit to friends at Palm Beach, and played on Sunday, March 3, for the benefit of the Anne Morgan Vacation Fund. He gave a program which included MacDowell, Chopin, Carpenter, Debussy and Liszt, with that same technical finish and musical thoroughness which always distinguish his work.

Florence Hinkle Busy

Florence Hinkle, the celebrated soprano, began her busy spring season, singing three recitals the first week in March. The Boston Symphony Orchestra has engaged Mme. Hinkle for the soprano role in the Bach "Passion According to Saint Matthew," on March 26, in Boston. The soprano is booked for the same role at the Cincinnati May Festival.

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PHILADELPHIA ORCHESTRA GIVES PROGRAM OF FRENCH WORKS

Ornstein and Kindler in Remarkable Recital—Elias Breeskin Heard—Ysaye and Fitziu in Joint Recital—Art Alliance's Many Concerts—Frances Starr With New York Symphony

Philadelphia, Pa., March 9, 1918.

The program presented by the Philadelphia Orchestra at its concerts of March 1 and 2, with Carlos Salzedo, harpist, as soloist, included the symphony in A minor, Saint-Saëns; excerpts from "Cephale et Procris," Gretry; dances for harp and orchestra, Debussy; introduction et allegro for harp and orchestra, Ravel; overture, "Le Carnaval Romain," Berlioz. Brief, with respect to the time consumed in the rendering, the list appeared doubly so, because of its sprightly nature and the beauty of interpretation. In the allegro of the Saint-Saëns the delicate, rhythmic beats, contrasted with more pulsing throbs, created a buoyancy of spirit that exhilarated and delighted the large audiences. The loveliness of the adagio was exquisitely expressed, and the soothing quality of the strings was given full sway in this all too short division of the symphony. In relation to the scherzo and final movement, they were offered in a manner that evoked tremendous applause, which caused all the members of the orchestra to stand in acknowledgment. The excerpts "Tambourin," menuetto and gigue, with their elfin, dancelike rhythms and sprightly themes, were presented delightfully.

The overture from Berlioz formed a splendid conclusion to the performance.

Ornstein-Kindler Remarkable Recital

Managed by Arthur Judson, a very interesting and unusual concert was given at the Little Theatre on Thursday evening, February 28, by Leo Ornstein, pianist-composer, and Hans Kindler, solo cellist of the Philadelphia Orchestra. The work of the soloists caused bursts of applause which the artists were compelled to acknowledge again and again throughout the evening.

The opening number, Boellmann's sonata for cello and piano, was given in a superbly impressive manner, the ensemble and agreement of mood as well as of spirit proving as enjoyable as it was inspiring. Ornstein contributed a truly great exposition of his portion of the sonata, while Kindler's, with exquisite tonal beauty and masterly bowing, was, as is always the case, a notable achievement. In brief, the entwining of the two instrumental tone structures was accomplished in a manner that left no room for criticism.

The Tchaikowsky "Variations sur un theme rococo," offered by the cellist, was presented in lovely simplicity, the different variations being given with a contrast that revealed perfect control of tone color.

Ellis Clark Hanmann accompanied Kindler in this num-

ber with his expected mastery, close rapport and keen observation.

In the third part of the program Ornstein gave a group which opened with Scriabin's "Poeme Præludium," by Vladimir-Irski. Offered with decided facility and wonderful adaptability for the creating of misty figures and veiled purposes, the revelation fascinated and glowed with vitality. "La barque sur l'océan," from Ravel, was a glinting play of dancing lights that suggested rather than fixed the mood depicted, the soloist being ever in touch and sympathy with the hazy tonal picture he was recreating. A musical transcription by the artist of three moods, "Joy, Grief and Anger," was next in order. "Grief" proved to be a fine example of charming modernism, while "Joy and Anger" aroused a quantity of elemental noise that astounded.

There can be no doubt but that Ornstein is a genius in his especial field of endeavor and that the effects he secures are born of crystallized thoughts, masterfully conceived and logically worked out. The final number, a sonata dedicated to Kindler by Ornstein, was flawlessly given. It is a masterly work and all the strange beauties and mysticism of the composer's style were woven throughout the form in a wonderful manner.

Leopold Stokowski, conductor of the Philadelphia Orchestra, was present on the occasion and availed himself of an opportunity to congratulate Ornstein on his ability as a composer-pianist.

Ysaye and Fitziu Please

On Wednesday evening, February 27, under the local management of the Philadelphia Musical Bureau, Eugen Ysaye and Anna Fitziu appeared in recital. The audience which crowded the house, necessitating the placing of chairs in the orchestra pit, listened throughout the concert with an earnestness and an appreciation that proved truly remarkable and undoubtedly inspired the artists in their superb efforts.

The originality and versatility of the great violinist were in evidence during the entire program, and his exposition of moods were reflections that sang forth with remarkable effect. Ysaye was generous with his encores, and as a final number he gave the Saint-Saëns "Rondo Capriccioso."

Miss Fitziu is the possessor of a charming voice which immensely pleased all those in attendance. Her manner of vocalization is natural, and her presentation of the numbers selected without doubt unfolded the thorough

understanding and complete control she wields over interpretative intricacies. Her resourcefulness was never taxed and the upper tones always remained round, firm and exquisitely resonant. The art of Miss Fitziu, as shown in the songs offered, necessitated many recalls, and numerous additional selections were given.

Maurice Dambois was an earnest and sympathetic accompanist.

Breeskin Gives Violin Recital

Under direction of Arthur Judson, Elias Breeskin, the young Russian violinist, appeared in Witherspoon Hall on Wednesday evening, February 27, giving a splendid example of his art to many discerning admirers, who greeted his efforts with decided enthusiasm. His tone, fluent and of beautiful symmetry, sang forth with fine clarity. Comprehending his work with the utmost ease and repose, all display of eccentric action was happily absent. The Bach chaconne was splendidly given by Breeskin, his bowing, fingering and phrasing reflecting the excellence of the training he received. Tartini's "Devil's Trill," as arranged by Kreisler, proved to be another high light on the program and was offered with a good sense of tonal balance. His entire program was greatly enjoyed and numerous encores were demanded.

Art Alliance a Busy Music Center

As far as the musical division is concerned, the Art Alliance series of entertainments for "American Artists' War Emergency Fund" was a rapid fire arrangement of concerts and recitals.

On Monday evening, February 25, Mildred Faas, soprano, gave a recital of American, French and Russian songs, with Phillip H. Goepf at the piano. On Wednesday afternoon, February 27, Earl Pfouts, violinist, appeared in recital, Mrs. Pfouts presiding at the piano.

Edwin Evans, whose artistic baritone voice and thorough musicianship have made him widely recognized and appreciated, sang with his usual appeal and authority on the evening of the 28th. Mr. Evans' songs were admirably chosen. Stanley Addicks was his accompanist.

A young and talented pianist, Cecelia Ayres, was scheduled for the afternoon of the 28th, while Abram Haitovitch, the blind Russian violinist, played on the evening of the same date. Friday night, March 1, a splendid concert was given by Thaddeus Rich, concertmaster of the Philadelphia Orchestra; Mrs. William H. Greene, soprano, and Miss Ayres. Needless to say, Mr. Rich met with decided success, and his beautiful tone, masterly technique and consummate art aroused unlimited enthusiasm. Emily Stokes Hagar, with Sherwood Johnson as accompanist, offered an interesting sequence of songs on the afternoon of March 1.

All the above affairs were given in the rooms of the Art Alliance excepting the Rich concert, which took place in the Academy of Fine Arts.

A benefit concert is announced for the same cause, to take place in the Bellevue Stratford on Thursday afternoon, April 11. Deems Taylor's cantata for women's voices, "The Highwayman," will be given, with Martha



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C. Barry, conductor. David Bispham and Domenico Bove, violinist, are to be the soloists. This event is under the direction of Mrs. Harold E. Yarnall and Arthur Judson.

Frances Starr with New York Symphony

Walter Damrosch sprang another agreeable surprise when on Wednesday afternoon, February 27, he presented a program of French, Belgian and English composers, with Frances Starr in recitation. The program selected was thoroughly enjoyable and beautifully presented. In fact, the orchestra seemed in a measure to outdo itself under the leadership of Mr. Damrosch.

Rabaud's symphony in E minor was the principal instrumental work selected for the occasion and received an interpretation that made a deep impression. The adagio for strings, by Lekeu, followed, and then "Carillon," a patriotic poem by the Belgian poet, Emile Cammaerts, with Sir Edward Elgar's musical setting, was offered. Mr. Damrosch conducted the tonal background here with the utmost skill and finesse, while Miss Starr's artistic cadence effect in speaking the lines, likewise her clear enunciation, proved a source of decided gratification. The actress received many recalls, the applause being spontaneous and exceptionally enthusiastic. Debussy's "L'Après midi d'un faune" and "Fetes" brought the concert to a charming conclusion amid much well earned praise. The orchestra appeared under the local management of Helen Pulaski Innes. G. M. W.

Marie Langston's Singing a Feature

An outstanding feature of the performance of "Robin Hood" given by the Philadelphia Operatic Society under the direction of Wassili Leps was the splendid singing of



MARIE STONE LANGSTON,
Contralto.

Marie Stone Langston as Alan-a-Dale. To the eye she was a dashing figure, indeed, and her acting and singing were equally delightful. Grace and authority characterized her work, both vocally and histrionically, and her singing of the hackneyed "Oh, Promise Me," was so rich in tonal beauty and replete with charm that the familiar number took on an added significance. Her audience was quick to sense the remarkable excellence of her work and accorded her the applause which she so richly deserved.

Yvonne de Tréville Honored by Vocal Teachers

At the reception given in honor of Yvonne de Tréville by the New York Singing Teachers' Association on Tuesday evening, March 12, the celebrated coloratura soprano sang the air from "Louise," by Charpentier, air and variations by Proch and two groups of songs by American composers. "Thistledown" and "Encore," written for and dedicated to Mlle. de Tréville by Charles Wakefield Cadman, were accompanied by the composer. "Dream Song" and "Pieta," dedicated to Yvonne de Tréville by Claude Warford, also were accompanied by the composer, who was at the piano for Mlle. de Tréville's two arias as well.

The choice of Yvonne de Tréville as honor guest by the associated singing teachers of New York is proof of their esteem and admiration for the beauty of this great artist's vocal perfection.

Julian Pollak on Tour

Julian Pollak, the New York manager, has left New York for a two weeks' booking trip through Pennsylvania, Ohio and New York. Mr. Pollak is booking his artists for next season and is presenting several good attractions. His concert series in Haskell, N. J., is drawing large crowds. At the last concert, which took place on Friday evening, March 1, Clarinda Smith, soprano; Josef Martin, pianist, and Rudolph Bochco were received with great enthusiasm. The next concert will be held on Friday, evening, March 20.

New York Symphony Orchestra Gives Concerts in Cleveland

Mabel Garrison Scores as Soloist—McCormack Collects \$11,500 at Benefit Performance—

Notes

Cleveland, Ohio, March 6, 1918.

The New York Symphony Orchestra, Walter Damrosch, conductor, played to a full house at Grays' Armory, Friday evening, March 1. This orchestra never fails to attract a large crowd, and with Mabel Garrison as an added attraction, the audience came near being a record-breaking one in numbers.

After the National Anthem, the orchestra opened the program with Beethoven's "Eroica" symphony, which was given a superb rendition. Two Russian folksongs, "Slumber Song" and "Song of the Mosquito," by Liadow, called forth much applause, the latter provoking laughter from the listeners, who appreciated the tantalizing hum. As an encore, the prelude to the third act of Wagner's "Lohengrin" was given.

Much has been said of the American song bird of the Metropolitan Opera Company, and those who had not heard her, eagerly awaited her appearance on the program. Miss Garrison was all and even more than was expected, and her debut here was such that it is hoped she will favor Cleveland again with her presence. The marked characteristics of Miss Garrison's voice are its wonderful range and brilliant technic. She sang the aria, "Ah! che amando" (Mozart), and the polonaise "Je suis Titania," from "Mignon" (Thomas). As an encore, Miss Garrison sang the "Traviata" aria, and won from her listeners enthusiastic applause.

The program closed with a brilliant performance of Weber's "Freischütz" overture.

On Saturday afternoon, March 2, Mr. Damrosch and his orchestra gave the second and last of their very instructive and pleasurable concerts for young people. This time, the percussion instruments were expounded and illustrated in a truly delightful manner. The program was as follows: Overture to "William Tell" (Rossini), "Whispering Flowers" (Von Blon), "Shepherd's Hey" (Grainger), "Spanish Dance" from "Le Cid" (Massenet), polka, "Thunder and Lightning" (J. Strauss), overture, "Rienzi" (Wagner). There was a good-sized audience.

John McCormack Collects \$11,500 at Benefit

A crowd, second to none in size and enthusiasm, thronged Keith's immense hippodrome to overflowing Sunday evening, March 3, to hear the great Irish tenor, John McCormack. The concert was a benefit for the American Red Cross, Mr. McCormack proving that he has a heart as large and great as his voice by donating his invaluable services to the cause of the sick and helpless.

During the evening, twenty-six autographed records of some of the singer's favorite songs were sold for \$3,500, swelling the proceeds to about \$11,000. Mr. McCormack, himself, bought one of the records for \$500, and then gave it back to be resold. The audience was much surprised and, needless to say, delighted with another artist of the stage, De Wolf Hopper, who auctioned off the records.

Little need be said as to the artist's performance. The very name of McCormack spells perfection in voice, diction and appealing power. Mr. McCormack again showed his generous nature by responding to encore after encore. Edwin Schneider, as accompanist, and Andre Polah, vio-

linist, contributed much to the success of the evening. The concert was under the local direction of B. L. Gafney.

Notes

On March 21, Allen McQuhae, Cleveland's busy tenor, will appear in song recital at New London, Conn. Adella Prentiss Hughes will be the accompanist. On March 20, Mr. McQuhae will give a recital at Vassar College.

Mrs. Hughes announces a return engagement of Jascha Heifetz, the Russian violinist. He will appear in recital at Grays' Armory on the evening of April 17. B. F.

Tittmann's Third Bach Festival

Charles Trowbridge Tittmann, bass, has been re-engaged for the Bach Festival, to be held May 24 and 25 at Bethlehem, Pa., by the famous Bethlehem Bach Choir, under the direction of Dr. J. Fred Wolle. This will mark the third consecutive year which has found Mr. Tittmann a soloist at a Bach festival, which is proof conclusive of the excellence of his work. Mr. Tittmann has also been engaged to appear as soloist at the music festival to be held at Cincinnati in May. He will be heard on three different days, May 8, 10 and 11.

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TENOR

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Ferrari-Fontana Compliments Giorgio M. Sulli

Ferrari-Fontana, the famous tenor, was among those who paid a sincere tribute of admiration to the excellency of Giorgio M. Sulli's method of teaching, at the recent birthday party in honor of Maestro Sulli. A score of Mr. Sulli's best pupils were called upon to render an ambitious program. Comm. Ferrari-Fontana not only complimented the singers and their teacher, but formally invited half a dozen of them to appear in some concerts which he is organizing. Their perfect control of breath, tone production, clear enunciation of the Italian, English or French text, the elegance of the style and artistic interpretation of operatic songs and duets were objects of the tenor's praise.

Maestro Sulli is one of those teachers who base their methods on individuality and mental training, believing that a singer should not be a mere parrot repeating what has been learned from the teacher, but using his mind not only in regard to the voice production, but to the artistic rendition as well.

The success obtained by Maestro Sulli as a teacher of singing is undoubtedly due to his intellectual and musical culture; to his career as director of orchestra in grand opera, where he had the opportunity to have under his baton the most celebrated singers; to his temperament; to his experience of about thirty-eight years of teaching, and to the fact that to him his lessons are not a perfunctory everyday act, but an ideal task. In his rejoicing for the success of his pupils, one can easily find not the pride of the successful teacher, but of the artist who has created a masterwork. After hearing Marta du Lac sing "Casta Diva" from "Norma" in the masterful way she did on the night of February 23, it is not a wonder that she met with such success in Italy. She is not only a fine singer, but her artistic rendition and her poise are excellent proof of the thorough training given to his pupils by Maestro Sulli.

Helena Marsh for Richmond Festival

Helena Marsh, the "Anna Case of contraltos," and celebrated pupil of Mme. Ranard, teacher of Miss Case, has been engaged for the Richmond (Va.) Festival, where she is to sing the "Legend of St. Joseph," with Nina Morgana, soprano, Raphaelo Diaz, tenor, and Thomas Chalmers, baritone.

MARIO SALVINI

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CONCERTS AND RECITALS

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GIORGIO M. SULLI AND SOME OF HIS PUPILS WHO PARTICIPATED RECENTLY IN THE CELEBRATION OF MAESTRO SULLI'S BIRTHDAY.

First row, left to right: Mrs. Giorgio M. Sulli and Adele Manna. Second row: Comm. Eduardo Ferrari-Fontana, the well known tenor, who was a guest of honor on this occasion; Maestro Sulli, Mimi Aguglia. Third row: Marta du Lac, Fernando Guarnieri, May Dixon, Mary A. Williams, Mrs. Martin Simons, Fannie S. Wyler, Edith Rosenfeld, Florence M. Swain, Estelle Robinson. Fourth row: Joseph J. H. Skanks, Paolo C. Romano, Emilio Vaccaro, Carlos Mejia, Harold Lindau and Oreste Bion. Others who are studying with Maestro Sulli, but were unable to be present, are Marie Elliott, Teresa Polmonari, Lillian Carroll, Jean White, Helen Riley, Agnes Sinram, Amelia Miranda, Ruth Watson, Catherine Conway, Hortense Karpf, Mrs. Charles Friedmann, Mrs. Robert Stoddard and Frank Oglesby.

Soder-Hueck Artists Sing at Wanamaker's

Professional singers from Mme. Soder-Hueck's studios, New York, gave a delightful program at the Wanamaker Auditorium, Saturday afternoon, March 9. These were Elly Marion Ebeling, soprano; Dorothy Beach, mezzo-contralto, and George Reimherr, tenor. Rodney Saylor gave excellent support at the piano.

A big audience was present, as is the custom when Soder-Hueck artists are booked to appear in this hall. There was also great enthusiasm for the singing of each participant, and encores were added.

George Reimherr substituted for Walter Mills, baritone, who was programmed to appear, but unable to do so. This well known tenor, in good voice sang with his usual musicianly skill.

Miss Ebeling's voice, likewise of lovely quality and good range, showed excellent direction, and her singing was marked by thoughtful interpretation.

Miss Beach's rich mezzo-contralto has been admired frequently at these concerts. She again was in fine vocal mood and sang with notable beauty of tone and color.

Distinct enunciation, easy stage bearing, self-confidence and spontaneity of expression make the work of Soder-Hueck artists particularly enjoyable, outside of the technical finish.

The program contained songs by Guilmant, Kinder, d'Hardelot, Sibella, Bizet, Puccini, Burleigh, Lidgey, Claude Warford, Fay Foster, Bernard Hamblen, Thurlow Lieurance, Sidney Homer, Landon Ronald, Maximilian Pilzer, Frank la Forge, Liza Lehmann, Bullard, Rogers, Speaks.

Herman Kossoff's Pupils' Recital

An unusually interesting students' recital was given by Herman Kossoff, the well known New York pianist, on Saturday evening, March 9, at the Waldorf-Astoria, New York, on which occasion he presented the following pupils: Eva Slutsky, Lily Greenstein, Sylvia Fass, Fay Durst, Rita Perskin, Margaret Kopekin, Mildred Perskin and Etta Wiener.

It was a pleasure to all present to note the uniform excellence of the work of these pupils, all of whom possess well developed technic and interpretative abilities. Their playing reflected great credit upon their teacher.

Eva Slutsky opened the program with "Petit bolero" (Ravina); Lily Greenstein followed with "La Fontaine" (Bohm). Sonata by Haydn and "Murmuring Brooklet" (Sartorio) were beautifully played by Sylvia Fass. Fay Durst rendered "Sattarella Caprice," by Lack. Rita Perskin was heard to good advantage in "Le Papillon" (Lavallee) and gavotte by Karganoff. Etta Wiener gave a good account of herself in Schubert's impromptu.

Margaret Kopekin disclosed exceptional talent. She played sonata "Pathétique" (Beethoven), impromptu (Reinhold) and two Chopin numbers, valse and polonaise militaire. Mildred Perskin, a nine-year-old pupil, also won instantaneous favor. Her numbers were rondo (Bee-

thoven), "Solfeggietto" (Ph. Em. Bach), etude (Wollenhaupt) and two etudes by Heller. This young pianist possesses much talent and promises to go far in her chosen line.

A large and fashionable audience attended.

The Middleman in Music

(From the Pacific Coast Musician.)

Just now there is a great hue and cry after the profiteers in foodstuffs and other commodities. The government has taken the matter in hand to eliminate the profiteers. Prices are set by the food authorities for raw materials and for the finished product, to the consumer.

Five years ago this would have been hooted at as advanced socialism, and the middlemen and profiteers would have cried out, "Anarchy! Treason!" Yet the sense of it has come to impress the people through its necessity.

And now as to music: The teacher and pupil often are the victims of the middleman profiteer, just as truly as is the case in food and wearing material. To illustrate this, we may cite a case where an Eastern school is charging \$15 for a "voice examination" and \$30 an hour for lessons, and we happen to know that the same school made an offer to a teacher of the highest standing of \$4 an hour for his services. Talk about profiteering!

Admitting that there are incidental expenses to pay, amounting to say \$4 an hour, that leaves a profit for the middleman of \$22 an hour after all room, heat and advertising expenses are paid—quite a nice little plum, where a teacher works twenty-five or thirty hours a week, a matter of say \$18,000 a year profit in such an instance.

And the unsuspecting pupil pays it. He thinks he is getting a \$30 an hour teacher, while as a matter of fact he is getting a \$4 an hour man if the teacher is paid what was offered the one referred to. So, as in all cases, it is the ultimate consumer who is hoodwinked and has to pay the bills.

In the case of the teacher referred to, the offer of \$4 an hour, with the rest going to the middleman, was received in a dignified silence, which, however, had audible adjuncts.

An Honor for Stracciari

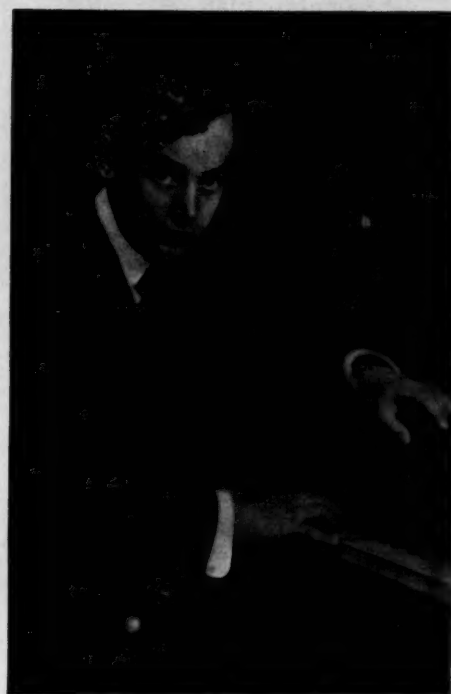
It is not generally known that Riccardo Stracciari, the great baritone, sang the role of Wolfram in "Tannhäuser" at the Vienna Imperial Opera, under Doctor Richter. Mr. Stracciari was permitted to sing his part in Italian, while the rest of the company sang in German. This was a rare privilege, for as a rule the German language is obligatory at the Austrian Imperial Opera. It is understood that during his forthcoming concert engagements in America Mr. Stracciari will sing some of the Wagner numbers in Italian.

About Mana Zucca

Irene Williams, who appeared with great success on Thursday, March 7, at the Southland Club, New York, was heard in the Mana Zucca songs, "Tell Me if This Be True" and "Love's Coming." She will also sing these songs at the Cooper Union concert, March 18.

Concert for French War Orphans

Through the efforts of Adèle Bliss, soprano, Paulo Gruppe, cellist, will give a concert for the benefit of the fatherless children of France, at Hotel Majestic, New York, Thursday, March 14. Mr. Gruppe will be assisted by Mme. Bliss and Mary Glen, pianist.



Remarkable Criticisms

ON A

REMARKABLE PIANIST

AT

TORONTO

MONTREAL

CLEVELAND

MISCHA LEVITZKI

TORONTO

February 13, 1918

The Evening Telegram:
MISCHA LEVITZKI SCORES—RECALL AFTER RECALL FOR NEW PIANIST.

Superb technic, decided temperament and a brilliant rich tone, which has a big orchestral quality and no mannerisms, are his outstanding points. While his Chopin numbers revealed rare poetry and made a fine contrast to the passionate Liszt rhapsodie, his real power was revealed in his Saint-Saëns concerto in G minor, which he gave with the orchestra. Recall after recall did the generous artist have.

The Globe, Toronto:
LEVITZKI THE SENSATION OF THE SEASON.

Mischa Levitzki won a tremendous triumph on this, his first appearance here. No pianist of late years has received so fervent, spontaneous a triumph at a debut, the verdict of his hearers being apparently unanimous. He is an artist with both virility and poetry of interpretation, with brilliant technic, surprising fluency of touch and execution in passages of velocity, and a beautiful staccato, crisp, even, and of feathery lightness when occasion demands. He gave three extra numbers, of which the staccato etude created a furore.

Mail and Empire:
MISCHA LEVITZKI SCORED GREAT TRIUMPH WITH THE SYMPHONY ORCHESTRA. CAME HERE UNKNOWN. HE PLAYED AN EXACTING PROGRAM IN VERY BRILLIANT MANNER.

A very gifted pianist was heard for the first time in the city last night when Mischa Levitzki appeared at Massey Hall as the solo artist with the Toronto Symphony Orchestra. The triumph of the young Russian was all the greater because so few people here knew of his powers. Mr. Levitzki is a surprisingly mature pianist. He plays with the deep seriousness of a man at some devotional exercise, and even takes his applause in a manner that suggests an unwillingness to be turned from the business in hand. Mr. Levitzki has at his command a brilliant tone and a wonderfully fluid technic. A magnificent effort and one that swept the audience into a wild burst of enthusiasm was his rendering of the sixth rhapsody (Liszt). The brilliancy of the sustained climaxes and the splendid rhythm of the barbaric melodies made the number a glorious piece of colorful playing. He has splendid tone, temperament and authority, and his art is already very broad and rich.

The World:
MISCHA LEVITZKI MAKES A BIG HIT. RUSSIAN PIANIST ACCLAIMED AS ONE OF COUNTRY'S GREATEST MUSICIANS.

The concerto in G minor by Saint-Saëns for the piano and orchestra was the most exacting offering on the program, and will be remembered as having introduced to Toronto one of the most perfect artists that the city has been privileged to hear. Mischa Levitzki in the great opening chords showed virility and a dominant personality that made itself felt throughout his entire performance. Levitzki was recalled so repeatedly that count was lost in the enthusiasm of the audience and the smiling recognition of the player. When Mischa Levitzki appears in Toronto again there should be no vacant seat in Massey Hall, because to miss hearing him is to miss hear-

ing one of the most gifted of Russia's gifted musicians.

The Daily Star:

Hailed a musical genius, Mischa Levitzki, the young Russian pianist, made his first appearance in Toronto last night with the Toronto Symphony Orchestra, and scored a tremendous success. The outstanding feature of his performance, apart from his wonderful technique, was the entire absence of mannerisms which characterize many of the present-day virtuosos.

Toronto Daily News:
MISCHA LEVITZKI, YOUNG RUSSIAN PIANO SOLOIST, WAS DISTINGUISHED SUCCESS.

Before he had finished the first movement of the Saint-Saëns G minor concerto, which was his opening number, it became abundantly evident that Toronto was hearing for the first time an artist whose genuineness and brilliancy place him in the very highest position. His virtuosity, dazzling in its achievement of the cumulative climaxes of this composition, never once encroached upon the tone and feeling. The young artist evinced a warmth and vigor of interpretative expression to which his amazing virtuosity was simply a means, charming from his instrument a singing tone that was always free from the slightest taint of harshness. Throughout his playing there is an absence of constraint and consciously exerted effort, yet there is no lack of dynamic and virility. Mr. Levitzki captured last night's audience by storm, and convinced them that despite his modesty and youth (he is only twenty) they were in the presence of a divinely gifted artist.

MONTREAL

February 15, 1918

The Gazette:

LEVITZKI MASTER OF INTERPRETATIONS.

Noted Pianist Enthusiastically Received at Windsor Hall Last Night.

His playing was marked by an absence of effort or attempt at intruding his own personality. There was an audience that filled the Windsor Hall, and several times Levitzki had to respond to encores, while at the conclusion he was given an ovation, when he finished a brilliant rendition of the Schubert-Tausig "Marche Militaire," which he played with a masculine rhythm and brilliance that gave it new force. It was in his Chopin interpretations last night that Levitzki really excelled, playing as the famous composer has not been heard since the last visit of De Pachmann.

The Daily Star:

He played the first theme of the sonata dreamily, and with a round, flowing even timbre that entranced one, while the florid parts were the acme of pearliness, set off by the positive, dry beats of the base. The Beethoven number being in the same class, Mr. Levitzki played it in the same way, with irrefutable charm. This, as everything that Mr. Levitzki presented, was filled to the brim with his abounding vitality, a splendid strength which he is bringing into subjection to his will.

Le Canada:

Levitzki without being in the plenitude of his own powers has already created for himself a distinguished place among the musicians who enjoy today the very greatest reputation, and those who had the privilege of

assisting at last night's concert will truly say that it was an occasion which will remain memorable in our musical annals.

CLEVELAND

February 27, 1918

The News:

It was the most elegant appreciation that I can recall for a pianist in Cleveland since the first visit of Paderewski. It was another triumph for the young man who pleased everyone at the time of his debut a few weeks ago. He revealed himself as a performer of finest qualities and qualifications in his splendid reading of the "Sonata Appassionata" of Beethoven. The pristine brilliancy of this beautiful composition seemed all the more marked by reason of the vigor, the veritable joy, which he infused into something that too frequently struggles with hardening of the arteries. Levitzki proved that he is one of the genuine interpreters of Chopin; in short he seems one of those players who approach the perfection of Josef Hofmann. One could not praise him more than to record this estimate.

The Topics:

Of all the Russian geniuses appearing before concert audiences of the winter, none has greater attraction than the nineteen year old pianist, Mischa Levitzki. Levitzki has the future before him, and a great future it is sure to be. The stormy applause at Tuesday's recital, the lingering after the program is finished, the enchainment of his audience, must have been some compensation. Levitzki played a program of many familiar selections, the Gluck-Brahms gavotte, the "Appassionata" sonata of Beethoven, the A flat ballade, F sharp major nocturne, and A flat etude of Chopin. Liszt's concert etude, etc. In each was the touch of his own individuality and the light of genius illuminated many a familiar passage. Less familiar was the superb Chromatic Fantasia and Fugue of Bach's, with which the program began, its opening passages in burst of dramatic recitativo, full of manly vigor and powerful contrast, its figure with playful trill, brought out in clearest enunciation. It takes a business of mind to compass the great things of Bach and Beethoven. Levitzki plays them with superb vitality, and at their close turns his childlike face to the audience with an expression so gentle and innocent that one is startled at its contrast to the great deeds of his fingers. Beautiful tone, strongly pulsating rhythm, constant variation in phrase repetitions, sustained climaxes, repose and poise, admirable restraint, yet overwhelming temperament when its display is in order, are the most vivid impressions left after hearing this wonderful young Russian.

The Plain Dealer:

There was abundant spirit in Mr. Levitzki's playing, and sensitive appreciation of musical values, set forth by a technique that met every demand with masterful ease and a touch warm, responsive, sonful. Now Mr. Levitzki is an uncommonly interesting young artist. Already, it appears to us, he can justly claim a place in the very front row of the elect. He plays everything exceedingly well—or let us say, he plays everything beautifully. To our notion the Bach "Chromatic Fantasia and Fugue" and the Beethoven "Sonata Appassionata" were the finest of Mr. Levitzki's achievements. And especially the fugue—such wonderful contrapuntal playing has not been heard on our local stage since—well, since Beethoven played here, a good many years ago. Here were clarity,

and rich expressiveness, and manifold lovely gradations of tone, with the theme now proudly assertive, now subtly interwoven in the inner voices, but always clear and persuasive. A truly splendid performance. We were to hear one of the most eloquent presentments of the "Sonata Appassionata" that recent years can boast. The splendid sweep of the first movement, the subdued yet moving tenderness of the andante, the impetuous onrushing of the finale, all constituted a performance of genuine and high artistic significance. There were some Chopin pieces, charmingly done, with not a few individual touches of poetic fancy, and group of brilliant virtuoso pieces closed the program. Mr. Levitzki's success was complete.

The Cleveland Press:

If the term genius can be applied to pianistic prowess, surely this young artist is entitled to the distinction. Of a verity he is gifted of the gods, and furnishes another proof that interpretative—not to say executive—achievement is a matter of birth and not culture and assiduity of application. His technical equipment seems absolute, for whatever his mind will dictate, his hands find ready facility in doing. Pianistic virtuosity with this slender youth is an accepted means for intellectual and emotional expression, not a matter of mere objectivity. How such stupendous executive powers can be at the behest of one scarcely out of his teens is past logical deduction; it is a matter of intuitive grasp and accomplishment. That he is not infallible in his execution, and occasionally strikes a wrong key, only emphasizes his humanness and increases one's wonder that he is so nearly impeccable. Displays Broad Vision. The most remarkable feature of his pianism is his mature faculty of mental and emotional expression, for in a program that would tax even a Rubinstein or Hofmann he displays no broad a vision in interpretation as showed it to be the gift of the gods that had enriched him and not the laborious process of the studio. In all that he played there was no evidence of pedagogic suggestion; from the Bach "Fantasia and Fugue" through the Chopin group, the passionate sonata of Beethoven to the objective pianism of Liszt, Levitzki injected and projected an individuality that marks the character of a remarkable personality. While one might at times differ from some of his readings one was compelled to recognize the logic and acceptability of his interpretations. To illustrate, he lifted the Bach Fantasia and Fugue from the realm of scholasticism and academic polyphony into the higher realm of romanticism and clarified emotionalism. Beethoven's sonata—the epitome of passionate expression—was a marvel of restrained emotionalism and virtuosity. His color pleases. His tonal sonority and lusciousness in color were evident in as widely variant pieces as the Bach Fugue and the Chopin Nocturne. In both his compelling command of coloration found wonderful manifestation. The Rubinstein Staccato Etude was a compendium of the most brilliant virtuosity and all achieved without such anoreant effort as enhanced one's wonderment at its possibility. To put the matter succinctly, this gifted youth, despite his immature years, is already a master in both the art of technical exploitation and that of interpretation, and ranks with the great ones of his art, and it is only fair to presume that further years of experience and maturity will add greater luster to his name and achievements. He is even now a genius by the grace of the gods, and has no need to become the idol of the exoterics by the grace of the rhinoceros. The exoterics crown him with laurel; what the exoterics think matters not.

Management: DANIEL MAYER, Times Building, New York
 BALDWIN PIANO

SALT LAKE PIANO STUDENTS SCORE

Four Utah University Pupils of Professor Giles, Head of Music There, Play Under His Leadership with Minneapolis Orchestra

With the assistance of the Minneapolis Orchestra, the University of Utah Music Department, under Thomas Giles, gave a performance February 15 in the gymnasium of the institution before an audience of more than two thousand persons, five hundred standing. Four young pianists, pupils of Professor Giles, assisted. The concert was held without a rehearsal of any kind for orchestra, conductor, or soloists. The orchestra was magnificent, according to all accounts, and handled the accompaniments in its customary finished style. The orchestral players in general were very complimentary in their remarks about Professor Giles, who conducted, and said that they had not anticipated that the Tchaikowsky concerto could be given such a smooth performance with a strange conductor and an amateur soloist and all without a rehearsal. In fact the men were so profuse and so kind in their remarks after the concert that when Professor Giles was interviewed on the subject by a MUSICAL COURIER representative, he modestly declined to repeat in detail any of the splendid praise the Minneapolis visitors had uttered.

The four students who participated as soloists are portrayed in the attached photographs. Of their playing, a leading Salt Lake City musician declared: "It surpassed any of the concerto performances we have had heretofore from Professor Giles and his pupils, and it brings their list up to twenty-five concerto performances with complete orchestral accompaniments. When one considers that



PUPILS OF THOMAS GILES.
(Above, left) Dorothy Morrison,
who played the Tchaikowsky
concerto in B flat minor.

(Above, center) Lawrence Eberly,
who was heard in the
Grieg concerto.

(Above, right) Frances Grant,
who performed the Mendelssohn
G minor concerto.

(Below) Eugenia Parver, who
was heard in the Schumann
concerto in A minor.

The Society of American Music Optimists plans to give all American programs from time to time with well known artists. It is also the object of the society to give an opportunity to unknown artists to appear on these programs. The auditions for these artists are now being held and the concerts of the organization will present exceptional opportunities for those desiring public appearances. Those desiring a hearing should communicate with the librarian, Miss Rhea Silberta, 412 West 148th Street, New York.

the University Music Department also has given five grand operas, and all of this within five years, the measure of achievement accomplished is shown to be considerable, and of a nature to make Utah justly proud."

As the Salt Lake Tribune (February 16) said:

For four young students of the University of Utah to be honored by the famous Minneapolis Symphony Orchestra playing their accompaniments in a recital that included four great piano concertos is, in itself, an event of much moment in music circles of the State. The significance is augmented, however, by the fact that the big orchestra was directed by Prof. Thomas Giles, head of the music department of the school and teacher of the students who appeared. To lend still further local interest to the occasion, Arthur Pedersen Freier, concertmaster of the Salt Lake Philharmonic orchestra, sat in the first chair and creditably filled that most important position.

The students who did the playing were Eugenia Parver, in the Schumann concerto; Frances Grant, in the Mendelssohn G minor concerto; Lawrence Eberly, in the Grieg concerto, and Dorothy Morrison, in the Tchaikowsky B flat minor concerto. The performances, musically, technically, and interpretatively, are spoken of with the

utmost enthusiasm by the Tribune, Herald-Republican, Chronicle, etc.

The Tribune emphasizes especially that Professor Giles handled the baton with sureness and success. The Herald-Republican calls the concert a red letter event, and adds, "Both as an individual and as head of the musical branch of a great educational institution Professor Giles is doing much to make music what it should be to Salt Lake, a vital factor in the cultural and spiritual progress of the community."

The Chronicle remarks very justly that university students hardly ever have the chance to appear with such a great orchestra as the Minneapolis, and the way they acquitted themselves is trebly to their credit. "Professor Giles led the orchestra," concludes the Chronicle, "and the fact that the orchestra and pianists had no opportunity to practice together, was not apparent from their performance, since all were so well prepared in their parts, and were so well able to follow each move of the leader."

Activities of Skilton

The Carl Fischer Music Company, of New York City, has in preparation a cantata entitled "The Witch's Daughter," on a poem by Whittier, the music by Charles Sanford Skilton, of the music faculty of the University of Kansas, composer of the well known "Two Indian Dances" for string quartet and orchestra. The cantata is for chorus, with soprano and baritone solos and piano or orchestral accompaniment. It takes about a half hour for performance and is the first large work by an American composer to deal with the episode of the Salem witchcraft. The music was composed at the MacDowell Colony last summer. Several choruses have already made arrangements to present the work next season. It will be ready about the first of June.

Mr. Skilton, organist at the University of Kansas, recently gave several lectures and recitals in the East, playing at Vassar, Wellesley and the Harvard Club of Boston, where a thousand people were present. His program included three of his own compositions, a legend, a melody and a sonata in D minor. At Wellesley he lectured on "Uses of American Folk Music" and instructed classes in advanced composition, and at the New York Teachers' College he lectured on "The Outlook for American Opera."

Rubinstein Club Notes

On Saturday afternoon, March 16, at the Waldorf-Astoria, New York, the Rubinstein Club will give a reception and dance. All members are invited to attend. No tickets are required. Members will be admitted upon presenting membership book for identification. There will be special card games for that afternoon for those who wish to play, under the direction of Mrs. J. Hudson Storer. This will be for the benefit of War Relief Work. There will be a prize awarded to each table. Dancing and card games from three until six. Any guest of a club member in the uniform of the army or navy will be heartily welcome.

The third evening concert of this season will be given on Tuesday, April 9, in the grand ballroom of the Waldorf-Astoria. The club choral of 150 voices, under the direction of William R. Chapman, will be assisted by Lucy Gates, soprano, and the Spanish tenor, Hipolito Lazaro.

George Henry Payne Married

George Henry Payne, of New York, Commissioner of Taxes and Assessments, and Mrs. Emma James Sturdevant, of Dallas, Pa., were married at the home of the bride in Dallas, Pa. Mr. Payne (a very close friend of Governor Whitman), who was appointed to the commission by Mayor Hylan, has been active in city and state political circles. He is also the author of several books. He was one of the managers of the Roosevelt campaign in 1912, was candidate for the Assembly in 1908 and for Alderman in 1915. For several years, Mr. Payne was on the staff of the MUSICAL COURIER as a critical writer and essayist.

FIVE YEARS AGO

September 2, 1913

The Christiania (Norway) Nebladt

wrote regarding

LEO ORNSTEIN

He is a born virtuoso, with an ear unparalleled in its sensitiveness for tone color and tone quality. Unsurmountable difficulties do not exist for him, trills and passages are faultless and are delivered with a freedom and perfection one might envy him. As if inspired to improvise he gave Chopin with a charm and capricious grace almost bordering on the domain of mannerism, and yet with a recognition of rhythm and musical construction which marks the real musician. Liszt's "Nightingale" and the "Wedding March" received an almost orchestral treatment to the great delight of the audience, which was wholly carried away, excited and noisily jubilant in their vigorous demands for da capos and encores.

2 1/2 YEARS AGO

December 6, 1915

The New York Sun

wrote

The young man is in his chosen field an extraordinary virtuoso. He has a color sense which is amazingly delicate and his mastery of tonal character through touch and pedaling is not surpassed by that of any other pianist known to this public. The young man's playing is a prodigious piece of keyboard wizardry.

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THE MUSICAL EDUCATION OF THE CHILD, OR SANE TEACHING VERSUS "FADS"

By C. Adelaide Trowbridge,

Member of the faculty of University of Southern California.

For years past, there has been a generally accepted attitude among many parents that almost any teacher might give a child his musical start. A cheap teacher and a cheap instrument for the beginner are ideas still in vogue, although there is a decided tendency toward a higher standard in elementary work, resulting from the teacher's ambition as well as from public demand. What was once a "harmless amusement" is now a part of the child's general development. Because of conditions, the inexperienced teacher has felt that his first experiments should be with beginners and his charge as low as possible to establish himself; while our better teachers as a rule have said, "I have not the patience to work with children," or, "I want to have a class of pupils who are really playing worth while compositions," not realizing that, except in the case of those independent enough to retain only serious, talented pupils, the average teacher oftentimes spends months in overcoming habits of thought and technic contracted during early study—study of "hit or miss" sort, mostly "miss."

The musical training of the child involves many principles which are of vital importance in his every day life, namely, observation, quick response, attention, control, reasoning, memory, imagination, grace and self expression.

These in their relation to children's work, need very special consideration, hence the most careful preparation on the part of the teacher is needed. Parents have insisted on immediate playing results regardless of the cultivation of foundation principles, and the teacher, fearful of losing the pupil, has sacrificed his better judgment. Other teachers have given too much time to preliminary drills to the exclusion of the technical development. A happy balance should be established in order that the pupil may apply fundamental principles while they are still fresh in mind. If prevented from using the instrument for too long a time, either his interest will wane or his brain, ear, and fingers lack proper co-ordination.

The Co-operation of Parents

Naturally one of the first requisites for possible success with the child's music, is a thoroughly prepared teacher, one who not only loves children but understands and delights in teaching them. Next there must be a frank understanding between teacher and parent as to the course to be followed, and the heartiest co-operation between teacher and parent at all times. Many mothers expect a teacher to give the pupil at the lesson time all that is necessary for his guidance and inspiration for a whole week, showing no interest beyond a continuous "nagging" to see that the practice time is "put in." Other mothers because of their own musical knowledge attempt to assist the child, frequently causing trouble where methods vary. How much better it would be if every teacher insisted on the formation of mother's classes, where the parents might be given a thorough understanding of the teacher's plan and know the right and helpful things to do for their children at home. Such classes are being conducted in many places, and prove their value through the results secured.

Music Sense Before Technic

Recognizing the wide difference of opinion regarding essentials in children's work, I believe the majority of teachers today are agreed that the child's music sense must be awakened and somewhat developed before the technical side is trained. This need not mean months away from the piano. It does mean a fascinating presentation of elementary principles, great care being exercised that a distinction is made between games and exercises which merely amuse and those which actually instruct. Much time is wasted in indirect teaching. Children discover facts for themselves under thoughtful direction without the sugar coating so often extravagantly applied. If children are taught to feel, think, and hear music before the symbol is presented, a logical reason for that symbol is fixed and the child has a power within himself to express with intelligence rather than mere invitation.

Children need variety at the lesson time, and it is true that a fact is strengthened by being presented through different channels, but too often results are delayed by the use of too many materials and the teacher fails to recognize the moment when the principle is understood, allowing the child to "play at" the thing he really knows how to do.

Encouraging Original Expression

Original expression should be encouraged from the first, but under the most careful guidance. A sort of fad for children's compositional work has created a dangerous condition. This may prove of great value where the teacher is thoroughly equipped to guide the first efforts which are sure to be crude. If the teacher is not prepared to discriminate, however, pupil and parent are unwisely encouraged and the child satisfied with poor work.

Again, it is noticeable that children who become interested in original work prefer it to the neglect of their regular practice. Students are not expected to write excellent verse until after a careful study of grammar, meter and the classics. Should we not expect then that a child should have some idea of what constitutes a good melody, of rhythmic and melodic balance and harmonic relationship and the necessity for establishing a feeling for key center?

I have heard programs of original compositions by children which included melodies that were amazing to say the least; phrases of unequal length, no idea of fixed key—even incorrect rhythmic figures—and harmonized in a most atrocious manner with monotonous bass, usually a full chord in root position in every measure regardless of effect. In some cases the teacher knowingly encourages the pupil for fear of curbing his originality; again the

teacher himself lacks discrimination. The untutored public is greatly impressed by this display and so all is well. Only recently my attention was called to the page of a musical magazine where were printed original compositions by little tots. Some were good; some very bad. Imagine the pride of the children in having such distinction shown them. Imagine later their disappointment when they find how many corrections are needed. These same melodies might have been advantageously used for studio study and criticism but not for publication.

What Is Necessary

We should not overlook the fact that a pupil is manifesting a very excellent and far safer form of self expression in giving intelligent interpretation of a good composition. Let us then encourage intelligent listening, ear training of a sort that is broad and practical enough to be a preparation for elementary harmony and analysis. Let us insist on frequent lessons and the co-operation of the parents, the avoidance of fads and unnecessary drills. The right sort of teaching for children should appeal to the best teachers. A beginner needs the best teacher to be found, since these impressionable years are too precious to be wasted. Let us make an appeal for "artist teachers for children, erasing from the public mind the ideas long held, and encourage sane, interesting, practical work which is sure of artistic results.

Martinelli, Festival Favorite

Giovanni Martinelli, tenor, of the Metropolitan Opera Company, following his great success at the Richmond (Va.) festival last year, has been re-engaged for this May. Mr. Martinelli, who is in particular demand for music festivals, also has been booked this May for those at Northampton, Mass., Newark, N. J., Akron, Ohio, Ann Arbor, Mich., and Montreal, Canada.

Godowsky to Play Chopin

For his recital at Aeolian Hall, New York, Thursday evening, March 21, given for the benefit of the New York Sun Tobacco Fund, Leopold Godowsky has chosen an all Chopin program. He gave a similar concert recently in Chicago, and met with tremendous success.

New Yorkers Protest Against Dr. Muck

In the March issue of the Chronicle, a New York publication, Mrs. William Jay and other prominent subscribers to the New York concerts of the Boston Symphony Orchestra, publish letters of protest addressed to Maj. Henry L. Higginson, the founder and chief supporter of the famous orchestral organization. The letters are printed under the heading of "Dr. Muck Must Go." Mrs. Jay's protest is supported by Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, all of whom have been subscribers to the Boston Symphony Orchestra concerts in New York for many years. The original letter of protest was sent to Major Higginson on January 22, signed by the aforementioned four persons. Excerpts from the correspondence between the Major and the protestants are as follows:

"None can impugn the appreciation of music—German music—of the undersigned. Although subscribers for many years to the Boston Symphony, we have been compelled by the presence of Dr. Muck—an admitted ally of the Kaiser—to leave our seats unoccupied; thus signaling our disapproval of the course you are pursuing."

In his reply Major Higginson said, among other things: "Dr. Muck is probably German in feeling, but he has done nothing wrong. He has been eminently satisfactory to me as a conductor and as a man. His industry, knowledge and power are great, and his place cannot be supplied in this country."

"If your request were carried out, the orchestra would disband, and it would be owing to a small number of people who take your view. Do you care for this responsibility?"

"Five representative cities—Pittsburgh, Detroit, Baltimore, Springfield, Mass., and Washington—already have refused to permit Dr. Muck's presence, thereby reflecting the wishes of their citizens," wrote Mrs. Jay and her associate protestants. "You, over your signature, admit that Dr. Muck is pro-German in his sympathies and there is no doubt that he still hears proudly the Teutonic title, 'Königlich Preussischer General Musik-director.'"

"With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony, we beg to tell you that this particular element of German propaganda will be fought continuously by us."

"P. S.—Can you prove that Dr. Muck has 'done nothing'?"

Edna de Lima's War Work

Edna de Lima, the popular American soprano, recently received one of the greatest ovations of her career when she sang to the soldiers at Camp Merritt, Tenafly, N. J. This is only one of the times Miss de Lima has given her services this winter, and she is constantly in demand owing to her unusual success in pleasing the boys in the camps.

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	Dr. William C. Carl TEACHES THE FRENCH METHOD OF ORGAN PLAYING AT THE Guilmant Organ School 44 West 12th Street, New York City

Send for Catalog

For A National Conservatory of Music and Art

There is a movement on foot for the establishment of a National Conservatory of Music and Art, to be supported by the Government. The MUSICAL COURIER is in receipt of a letter from Jacob Hayman, who is interested in the success of this venture. Mr. Hayman advocates the signing of a petition to be presented in Congress for the establishment of such an institution, and very rightly declares that it is a case which requires the full support of every musician and music lover in this country.

Mr. Hayman, who is giving much thought and effort to the work, desires volunteers in every State to co-operate with him in the mass of detail involved. Those who feel able should get into communication with Mr. Hayman at once. His address is 154 Nassau street, New York.

All who did not sign the original petition to Congress are urged to sign the form herewith appended, and to send the same to the MUSICAL COURIER, 437 Fifth avenue, New York, whence it will be forwarded to the House of Representatives, Washington, D. C.

I, the undersigned, respectfully petition Congress to pass the bill for establishing a National Conservatory of Music and Art supported by the Government.

Name

Address

City

GOTHAM GOSSIP

Simonis' Y. M. C. A. Orchestra Concert—Kriens' Star Pupil Plays—Helen Wolverton's Engagements—Eleanor Patterson Returns to Concert Stage—American Academy Presents "Garside's Career"—Fraternal Association Gives Delightful Program

"Aerial Day" at Professional Woman's League—Lesley Martin on Scale Practice—Hoelzel, Love and Lea at Musicology Dinner—Mauro-Cottone Musicales—New York Singing Teachers' Musicales—Katherine R. Heyman Lecture Course—MacDowell Club Affairs

Mrs. Lewis W. Armstrong's Pupils' Recital—Mrs. Theodore Parsons' Lenten Lectures—St. Andrew's M. E. Church Red Cross Recitals—Baldwin's 600th Organ Recital, March 17—Women's Philharmonic Orchestra—Maurice Nitke on Tour

A large audience applauded a good sized orchestra, conducted by Carl J. Simonis, at the Hanson Place auditorium, Y. M. C. A., Brooklyn, on March 6. The overture to "William Tell" and other works were played. Mr. Simonis has combined the orchestras of several Manhattan and Brooklyn branches of the Y. M. C. A., and this worthy movement is meeting with success.

Fred F. Kampel played Vieuxtemps' ballade and polonaise so well that he was encored. Linnie Love's expressive and brilliant soprano voice was heard in an aria from "Traviata," as well as in duets with Miss Lea. Lorna Lea's voice and pretty personality won her audience, and both singers received a storm of applause. The concert will be repeated Wednesday evening, March 20.

Kriens' Star Pupil Plays

Sarah Fisher, a star pupil of Christiaan Kriens, gave a violin recital at Union Hill high school auditorium, N. J., March 8. She played the concerto of Tchaikowsky, works by Massenet, Kreisler, Sarasate, and three of her teacher's works. She is a brilliant young violinist, with good tone and technic. Stewart Edwards sang baritone songs, and Mr. Kriens played the accompaniments.

Helen Wolverton's Engagements

Helen Wolverton, pianist, accompanist and coach, played for a joint recital given by Gretchen Morris, and William Tucker, in Derby, February 4. The program was a long and difficult one, but she played everything with fine technic. On February 14, she played at a song recital given

by Rosalie Wirthlin, contralto, and Charles Troxell, tenor, in Jamaica, L. I. Again Miss Wolverton had many difficult songs and arias to accompany, but in all of them she showed complete sympathy with the singers. On both programs were songs by the following American composers: Rogers, Carpenter, Woodman, Burleigh, Hammond, La Forge and Bauer.

Eleanor Patterson Returns to Concert Stage

It is interesting to note the success which attended Eleanor Patterson's appearance, after an absence of nine months from the concert platform. Miss Patterson has taken up her work with the doctor's sanction, and her first singing was at Asbury College, Wilmore, Ky., February 12.

The contralto's appearance on the platform was the signal for a remarkable outburst of applause, lasting some minutes, which became an ovation as the evening progressed. Enthusiasm for her delightful voice and charming personality ran high; and it seemed as if the enforced rest of months had lent new beauty and expression to the voice. Miss Patterson had the honor of singing to the largest audience that Asbury College has ever known. She was assisted by an orchestra of thirty pieces, under the able direction of Prof. W. B. Hughes, which came in for a considerable share of applause. Some of the contralto's numbers were given with this orchestra.

As a program by this American contralto is never finished without the singing of "The Star Spangled Banner," it of course was the grand finale. Two students of the college approached the singer as the chorus was reached, dressed in Colonial style, carrying American flags, which was the signal for a patriotic demonstration.

American Academy Presents "Garside's Career"

The fifth performance of the thirty-fourth year of the American Academy of Dramatic Arts at the Lyceum Theatre, March 1, gave Robert Craig opportunity for some excellent acting. Walter Abell showed decided ability as Peter Garside, while Mrs. Garside was played very well indeed by Kate Pier-Roemer. Others in the cast were Edith Gresham, Rita Romilly and Helen Wallach.

Fraternal Association Gives Delightful Program

The Fraternal Association of Musicians gave a program of American music at its monthly meeting, held in Mehlman Hall, New York, on Tuesday evening, March 5. The participants were Mabel Acheson, soprano; Ruth F. Percy, contralto; Dr. Ralph G. Morris, tenor; Pierre Remington, bass; David Nemser, violinist; and Marion T. Ransier and Claude Warford, accompanists. Following is the program: "Star Spangled Banner"; "Chant Negre" (Kramer), Mr. Nemser; "The Eagle" (Grant Schaeffer), "If Flowers Could Speak" (Mania Zucca), "Apriltide" (Ralph Cox), "Earth Is Enough" (Warford), Mr. Remington; "Yesterday and Today" (Spross), "Come to the Garden" (Salter), "The Bitterness of Love" (James P. Dunn), "The Bells of Youth" (Oley Speaks), Miss Percy; "Carry Me Back to Old Virginia" (Bland), quartet; "Two Violets" (Alicia

Scott); "A Little Rock" (John Barnes Wells), "In Fountain Court" (Alexander Russell), "When the Boys Come Home" (Oley Speaks), Dr. Morris; "Swan Song" (Ethel Barnes), Mr. Nemser; "Hunting Song" (F. F. Bullard), Dr. Morris and Mr. Remington; "Ashes of Roses" (Woodman), "From the Land of the Sky Blue Water" (Cadman); "Dearest" (Homer), "The Birthday" (Woodman), Miss Acheson; "Dixie Land" (Emmett), the quartet.

"Aerial Day" at Professional Woman's League

"Aerial Day" was the name given the program at the Professional Woman's League, March 4. The chairman of the day, Mrs. Owen Kildare, opened the program with an address on the "Efficiency of Happiness, a War Need." Clarke Pomeroy spoke on "Patriotism and Air Voyages." Jules Rigoni sang an aria from "Faust" in a rich baritone voice. Mr. Rigoni has a remarkable range, sure tones and excellent diction. His encore, Huhn's "Invictus," was sung with sympathetic interpretation and dramatic expression.

Douglas Wardrop, editor of The Aerial Age, gave an interesting talk about the aeroplanes used in warfare.

Rita d'Asto Roxas, beautiful to look at and a joy to listen to, sang exquisitely. Her numbers were "Pensee d'Automne" (Massenet) and "A Request," by Finden. She stirred the audience to the highest pitch of enthusiasm, and was encored repeatedly. Her technic is excellent, and her voice rich and melodious.

G. Edwin Freeborn, M. D., D. M. D., spoke on the "Psychic Forces of the Air," and gave demonstrations to the audience. It was most interesting to hear Dr. Freeborn's clear scientific presentation of matters which interest the thinking public today. Reception of guests and tea followed.

Lesley Martin on Scale Practice

Lesley Martin, teacher of many well known singers, has ideas which are not general regarding singing, method, etc. These ideas are based on the genuine Italian school of singing, as exemplified in Galli-Curci and others. With respect to the scale and its importance to the vocal student, he says:

The practice and conquest of the scale from the slowest tempo up to the greatest agility, of the trill throughout the range, and of the stretching of the tone from the finest pianissimo to an opera house filling fortissimo, remains today the only mode by which really great singing can be accomplished, as it was in the traditional days of great singing. Those traditions can be equalled and surpassed, if the singers will study singing itself. All can be won by an inexorable study of the purity and beauty of perfect scale singing in its limitless scope.

Hoelzel, Love and Lea at Musicology Dinner

Cornelia Hoelzel, soprano; Linnie Love and Lorna Lea, soprano and contralto and duet singers; Hans Kronold, cellist; Dr. Lawson, tenor, and Mr. Milholland, baritone, of Toledo, gave the music at the last monthly dinner and dance of the Musicology people, February 28, at Hotel Wellington. The MUSICAL COURIER has repeatedly referred to Miss Hoelzel's beautiful voice and her fine singing. Miss Love, too, has a lovely soprano voice, but of altogether different nature, being a lyric, colorful soprano.

ARNOLD VOLPE

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W. J. Henderson, in the New York Sun:

The orchestra stands on its own feet, so to say, and yesterday afternoon its stability was beyond question. The body of tone was large and there was always a hint of reserve power. Energy and enthusiasm sounded in the proclamation of every instrumental choir. The strings exhibited breadth and vigor, while the brass choir was signalized by smoothness, fullness of tone, and the woodwind went far toward meeting the requirements of an exacting program. MR. VOLPE'S SUCCESS IN TRANSFORMING RAW MUSICAL MATERIAL INTO A WORKING ORCHESTRA MUST INDUBITABLY BE RECOGNIZED.

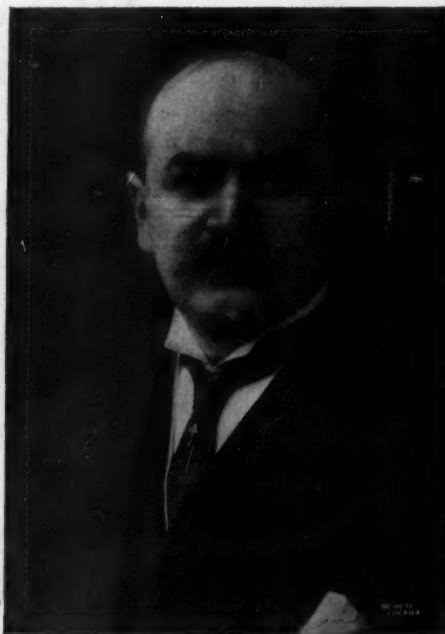
Reginald de Koven, in the New York World:

Their playing was marked by a buoyancy and forceful enthusiasm, by a balance and flexibility of tone and smooth compact sonority, and by an excellence of finish in phrasing and nuance which older organizations might envy, and which, I must confess, surprised me. But I gladly express my appreciation of the artistic work of both Mr. Volpe and his orchestra.

Binghamton Press:

With the confidence and precision of mastery born from deep musical insight into the works presented, Arnold Volpe conducted his wonderful orchestra through a varied, but wisely chosen program to a complete artistic triumph at the State Armory last night, under the auspices of the Musical Art Society.

He sent the audience away convinced from the interpretation of the many styles of orchestral music offered, that NONE BETTER THAN VOLPE'S ORGANIZATION EVER VISITED THE CITY.



One of the impressive events of the past week was the VOLPE SYMPHONY ORCHESTRA, in which the remarkably gifted conductor of the organization led three big symphony works from memory, and discarded the use of the score also in the orchestral accompaniment to the Tchaikowsky B flat minor concerto—even in the tuttis of the piece.

The significance of VOLPE, however, does not lie alone in the fact that he has a phenomenal memory—although that places him in a class with Toscanini, of New York leaders—but must be accredited to the exhaustive musical knowledge he displays of all the symphony schools, and the completely satisfying readings he gives from every artistic and intellectual standpoint. His interpretation of the Franck masterpiece was an object lesson to the conductors we hear in New York, for it must never be forgotten that Volpe finds his own players, and with comparatively few rehearsals welds them into a symphony organism of the kind with which he won the admiration of the discerning music lovers. There is no use for the other orchestral conductors in New York to vie with Volpe, Toscanini excepted, for as long as such demonstration can be made by him of his knowledge of the symphony literature as he gives by directing from memory in the manner already mentioned, the competing efforts of his local rivals are bound to look like mere amateurish attempts.

It catches one's breath to think what Volpe could accomplish at the head of an orchestra like the Boston Symphony Orchestra, the New York Symphony, or the Philharmonic Society of New York, with money enough to engage the best players obtainable.—Editorial in Musical Courier.

Address communications to DANIEL MAYER, Times Building, New York City

She and Miss Lea both pleased with their singing of modern songs. Mr. Milholland, a visiting guest, has an unusual voice, and sang with fervor and expression. Mrs. Henry Smock Boice was much interested in his singing, and her interest is worth having, for she is a vocal authority of first rank; indeed, some one recently referred to her as "the Marchesi of America."

Mauro-Cottone Musicale

Admirers of Melchiorre Mauro-Cottone, organist and composer, and they are many, gathered in goodly numbers at Hotel Astor, February 27, to hear an afternoon of his compositions, performed under the auspices of the Verdi Club, Florence Foster Jenkins, president. Olga Carrara-Pescia, dramatic soprano, sang "Pieta," a berceuse, and other songs, with vocal dignity. Angela Barochiere pleased especially with "Tu non m'ami," an old style song. Etienna Colletet sang with genuine French style, and the Verdi String Quartet appeared in three numbers, of which a menuet was especially pleasing. Jan Munkacz, F. Pinero, G. Pinero and Jeannette Shavitch make up this string quartet. Some piano duets by classic and modern composers began and ended the program, Mme. Mauro-Cottone playing the second part. President Jenkins, accompanied by a little flower girl, made a presentation speech in giving the Mauro-Cottone a handsome basket of flowers, in the name of the Verdi Club.

New York Singing Teachers' Musicale

Yvonne de Tréville, Charles W. Cadman, and others, were the guests of honor at a musicale and reception given at Chalf's, March 12, by the New York Singing Teachers' Association. Beatrice Wainwright, Louis Arthur Russell and others were members of the committee on arrangements.

Katherine R. Heyman Lecture Course

Katherine Ruth Heyman announces a series of lectures on "The Relation of Ultra-Modern to Archaic Music." Miss Heyman's extended experiences both in America and during a stay of ten years in Europe, has given her a special aptitude for such lectures. Some of the salient features of these lectures are as follows: Esoteric meaning of Chinese music; The Greek modes in modern French music; Parallel symbolism of ancient Hindu and Greek music; Schoenberg's use of patterns; Scriabin's use of runes; Six Twentieth Century compositions, made on a different "scale," and not one either "major" or "minor"; Our return to the old trail of spiritual significance in music, after 250 years of intellectual development of the art; The Twentieth Century Renaissance.

MacDowell Club Affairs

"Adelaide" was given for the second time in David Bispham's adaptation at the MacDowell Club March 12. It was preceded by a pantomime, entitled "Moonshine," by Strong, Smith, and Theodore E. Steinway. The coming Tuesday evening, March 19, Sigismund Stojowski will give a talk on "The Resurrection of Poland," followed by

Polish music. March 24, there will be a concert by the New York Chamber Music Society, Carolyn Beebe, director.

Mrs. Lewis W. Armstrong's Pupils' Recital

Pupils of Mrs. L. W. Armstrong united in a piano recital at The Chestershire, March 2. Some of the notable features of this affair were "Miniature Melodies," played by Bettye Crocker, Kathryn Tolbert, Catherine Weirs, and Aline James. Two essays, "What Is a Minuet?" and "The Story of a Wonderful Boy," read by Domenico Borgia, and Catherine Weirs. Under the caption, "Some Famous Minuets," five of them were played.

Mrs. Theodore Parsons' Lenten Lectures

Mrs. Theodore Parsons, lecturer and teacher, began a series of illustrated lectures on scientific, physical, and mental education, Hotel Netherlands, February 26. These lectures were under the patronage of well known musical and society people as follows: Emma C. Thursby; Mrs. Charles M. Schwab, Ida Benefy Judd, Alice E. Ives, May Riley Smith, Mrs. Simon Baruch, Mrs. Ian Forbes-Robertson, Ina Thursby, Mrs. E. Jean Nelson Penfield, Haryot Holt Dey, Sarah MacDonald Sheridan, Mrs. Joseph Milburn and Countess Leary.

St. Andrew's M. E. Church Red Cross Recitals

Mrs. Bruce S. Keator, organist St. Andrew's Church, West Seventy-sixth street, began a series of three Red Cross benefit vocal and organ recitals at St. Andrews M. E. Church, March 11. On that date Annie Louise David, harpist, Dan Beddoe, tenor, and T. Tertius Noble, organist, were three of the leading artists. March 18, at 4 o'clock, Mrs. Herbert Witherspoon, soprano, Mary Jordan, contralto, Arthur Middleton, bass, and Hans Kronold, cellist, are among the participants. March 25 the cantata, "Victory Divine," by J. Christopher Marks, will be performed.

Baldwin's 600th Organ Recital, March 17

At the six hundredth organ recital by Professor Samuel A. Baldwin, at the College of the City of New York, works by classic and modern European composers will be performed; also "Elfen," by Josef Bonnet, now touring this country. Roland Diggle's "Festival Commemoration," especially written for this recital and dedicated to Mr. Baldwin, will be performed. Mr. Diggle is organist of St. John's Church, Los Angeles, Cal. Other Americans represented on Mr. Baldwin's programs are: Macfarlane, MacDowell, Borowski, Barton, and Jepson.

Women's Philharmonic Orchestra

Various hindrances have prevented the Woman's Philharmonic Orchestra from appearing in public this season. Madeline H. Eddy, conductor, expects a public appearance to be arranged in the immediate future. These young women play well and deserve every encouragement.

Maurice Nitke on Tour

Maurice Nitke, whose violin playing is always enjoyable, is on a concert tour, and when last heard from was in Montreal, Canada. He intends to return to New York June 1.

Estelle Heartt Dreyfus a Popular Artist

Estelle Heartt Dreyfus, contralto, has won recognition from the north to the south of the Pacific Coast and, to some extent, in the East and Middle West, when, on rare occasions, she has left her work in Los Angeles to seek wider fields. Mrs. Dreyfus has won, certainly, by being an excellent artist, possessing a voice of fine natural quality, an excellent vocal equipment and sterling musicianship, but her art also possesses a particular value because of the rarer qualities of a deeply studious nature which, combined with great originality, has lent to her art an originality which places it in a class by itself. Of what this originality consists can perhaps best be shown by giving one of her programs in full:

RHYMES AND RHYTHMS OF THE ROMANY

Hungarian:
Czardas Korbay
Grief Brahms
Spanish:
L. Gitana Sturgis
Habanera Romeo
Russian:
The Evening's Glow Zielinski
Nights of Folly Cpero
Bohemian:
Freedom Dvorak
The Songs My Mother Taught Me Dvorak

LOVE'S EPILOGUE IN SONG; THE LOVE OF HIM AND HER

Declarative Love Songs:
The Keys of Heaven Old English
Love Lay of Japan (from Six Art Songs of Japan) Gertrude Ross
Narrative Love Songs:
Flow Gently, Sweet Afton Spillman
When I Walk With You Arthur Hartmann
The Swans A. Walter Kramer
Aprile Tosti
Spiritual Love Songs:
O Let Me Speak to Thee Holmes
Prospect Sidney Homer

MODERN SONGS OF RUSSIA

Biblical:
Psalm 61 Ivanoff
Psalm 99 Ivanoff
Lyric:
I Heard a Rose Complain Rubinstein
O Come to Me Balakireff
Dramatic:
To the Murmuring Stream Tchaikovsky
Circassian Song Cui
Realistic:
After the Battle Moussorgsky
Hopak Moussorgsky

Particularly notable among these works are the "Love Lays of Japan," the most recent publication of Gertrude Ross, dedicated to Mrs. Dreyfus. These are lovely songs, made partly from traditional melodies, yet showing in every bar the skilful touch of this well known composer of songs. They are splendidly supported by brilliant and effective piano accompaniments and harmonies of great warmth and beauty. These songs, as introduced by Mrs. Dreyfus, are destined to become widely known and universally popular. Both of these artists are under the Behymer management.

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OPINIONS OF THE PRESS

Paul Althouse Thrills Big Scranton Audience

Paul Althouse, tenor of the Metropolitan Opera Company, sang in Scranton, Pa., February 14. Following are comments of the press:

A capacity house. . . . The first group of songs could not have been sung with more colorful effect. . . . With a burst of golden tones at the finale that brought forth overwhelming applause.—Scranton Republican.

A natural histrionic aptitude that adds verve to his songs. Enthusiastic applause greeted Mr. Althouse. As an encore he sang "Oley Speaks" "When the Boys Come Home." He was obliged to sing this twice, while many of his auditors openly wept,



PAUL ALTHOUSE,
Tenor.

a fitting tribute to a great artist's witchery of song.—Scranton Times, February 15, 1918.

Althouse has a voice of glory and thrill. For mere golden radiance there are few organs so opulent as his, or for that matter so well conducted through the varied phases of dramatic and lyric utterance. It is a fine experience to come under the witching sound of such a voice, a voice of great power and yet of fine management, and to get with the voice the spirit and understanding of the text, and the interpretation of one reaching toward mastery.—Wilkes-Barre Record.

Merle Alcock Admired in Utica

"One of the most enjoyable concerts of the winter," was the verdict of Merle Alcock and Ethel Leginska's recent joint recital in Utica, N. Y. Concerning the singing of the charming American contralto, the Herald-Dispatch of that city said:

Mrs. Alcock, whose opening number was a group of French songs, has a glorious contralto voice. Her notes in the lower register have the richness and resonance of an organ, and in the higher register they are noticeable for purity and sweetness of tone. . . . Her third and last number was a group of English songs, which were especially lovely. In these, the sad and wistful was contrasted with the gay and joyous and Mrs. Alcock's renditions were filled with sympathy in the one case, and joy and abandon in the other.

More Favor for Mme. Sundelius

Marie Sundelius, soprano of the Metropolitan Opera Company, has been earning new favor in New England. Two Massachusetts cities praise her in the following manner:

The third and final concert in the Tower concert course was given last evening in the opera house before a good sized audience, by Mme. Sundelius, soprano of the Metropolitan, and assisting artists. While essentially a lyric soprano, Mme. Sundelius sang her coloratura numbers with a fine degree of proficiency. Her tones are rich, full and vibrant, and are finely produced and controlled. She was most generous with encores, and closed her program brilliantly with Ardit's "Se Saran Rose." Mrs. Dudley Fitts gave artistic support

with her fine piano accompaniments.—Lawrence Sun-American, January 29, 1918.

At the second Tower concert Mme. Sundelius took the place of Julia Culp, who was unable to appear. Since her last appearance in Fall River, Mme. Sundelius' voice has gained in volume. Her golden tones filled the hall perfectly and she won all by her artistry and graceful personality. With her lovely legato tones, she is particularly successful in such songs as "Fantoches," by Debussy; "Il Neige," by Bemberg, and "Fairy Pipers," by Brewer. This last the charming singer repeated, and each time made the fairy music more entrancing than before. Mrs. Dudley J. Fitts supplied artistic accompaniments for the singer.—Fall River Daily News, January 28, 1918.

May Peterson "Worth Waiting to Hear"

The following excerpt from the Cincinnati Times-Star of February 21 records a success of May Peterson, soprano of the Metropolitan Opera Company, in that city recently:

TWO DELIGHTFUL ARTISTS AT THE MATINEE MUSICALE COMING PRACTICALLY UNKNOWN TO THEIR AUDIENCE, SOLOIST AND VIOLINIST MADE SPLENDID IMPRESSIONS

With May Peterson, soprano of the Metropolitan Opera House, and Ruth Morris, a youthful but very accomplished violinist, as the artists for the Matinee Musicale, the directors were overwhelmed



MAY PETERSON,
Soprano.

Thursday with congratulations on the acumen of their judgment in securing two unknown artists who, on acquaintance, developed so many delightful characteristics. Miss Peterson, whose appearance had once or twice been postponed, was worth waiting to hear. A charming voice, exquisitely toned throughout its registers, enabled her to become not only a singer, but the interpreter; to convey the story as well as to voice the melody; and this is so unusual in voices of light caliber as to be marked. Perhaps of all her songs, lovely and artistic as they were, none so greatly stirred her hearers as that strange musical expression from Debussy, "Children Who No Longer Have a Home."

Miss Peterson's style is as perfect and as delicately applied as miniature painting might be. She was, of course, immensely applauded by the informal audience which heard her.

The Des Moines (Ia.) Capital tells how encores were the rule at Miss Peterson's recital in that city on February 25:

AMERICAN PRIMA DONNA SINGS CHARMING CONCERT

May Peterson, product of our own American soil, American patriot and American prima donna of the Metropolitan Opera Company, made her second appearance before a Des Moines audience last night in the auditorium of the East High School. The fine and commodious auditorium was completely filled with an audience that proved its hearty appreciation of the recital by recalling the singer time and time again. Miss Peterson is typical of the American singer of the highest type; beautiful, charm of manner, highly trained voice, tastefully gowned, intelligent and self-reliant.

It was a notable recital from every viewpoint. All doubts and fears, if there were any, that the recital would not measure up to the manifesto were swept aside at the very beginning. Miss Peterson knows her music, and sings with a confidence and self-assurance that are convincing at all times. Her program was a delight and an education. It was a program of diversified character

far removed from the hackneyed, and arranged for once in the right order of sequence. There was not a dull moment from the beginning to the end. Encores became the rule and not the exception, and there was a genuineness about them that was all apparent, and which was honestly won by the fair singer by the use of purely legitimate means.

The program was of beautiful contrast. Miss Peterson repeated the "Hallelujah" of Mozart that she gave on the occasion of her former appearance. The Italian and French numbers were given with exquisite taste and good judgment. And so on, from first to last, an embarrassment of riches.

Gordon Campbell presided at the piano with rare good judgment. Mr. Campbell is facile princeps as an accompanist. In fact, he plays the many and difficult accompaniments so charmingly and with so much naturalness and ease, that one wondered why others do not play just that way. Miss Peterson proved her Americanism and good sense in singing in the afternoon for the high school pupils. Besides, Miss Peterson has made a place for herself in the affections of Des Moines.

Rose Lutiger Gannon Winning Favor

Through the beauty of her voice, her admirable singing and charming personality, Rose Lutiger Gannon, one of Chicago's best contraltos, is constantly increasing in public favor. Wherever the gifted artist appears there is always that consensus of opinion—that hers is one of the loveliest, most luscious and richest contraltos of the day. Last week Mrs. Gannon won the same marked success in Rock Island, Ill., where she played before the Woman's Club. Of her work the Rock Island Daily Union of February 17 had the following to say:

Rose Lutiger Gannon, contralto, of Chicago, thrilled the members of the Rock Island Woman's Club Saturday afternoon when she gave a musical recital at the February meeting at the Masonic Temple.

The soloist is endowed with a rich contralto voice, smooth, well placed and of good range, which had a forcible expression and at the same time a charm of reflection that caught the appreciation of the audience. Each number seemed to be enjoyed as much by the artist as her audience. . . . She later sang a group of V. Saar's compositions, "The Ships," "Thou Wilt Know" and "Some Happy Day," all being given in a spirited and broad style, especially the latter one, which was enthusiastically applauded. "Forest of Oaks" (MacFadyen) and "Apple Blossoms" (Killic) were rendered



ROSE LUTIGER GANNON,
Contralto.

with great feeling, and as an encore Mrs. Gannon sang "Deep River" (Burleigh). . . . Mrs. Gannon has appeared in Rock Island before, but never has she had such a large number of admirers as at Saturday's concert. The 600 women present enjoyed the program immensely.

Not less glowing was the tribute paid Mrs. Gannon by the Argus' critic, who said, among other things:

The program of sixteen numbers was beautifully given, Mrs. Gannon possessing a voice of great sweetness, smoothness, and she sang with peculiarly pleasing expression. She has a wonderfully pleasing personality, and she captivated her audience with her first appearance and held the closest attention throughout the numbers.

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OPINIONS OF THE PRESS

She sang especially well "Gavotte" from "Mignon," by A. Thomas; "Apple Blossoms," by Killie, and "Gallie," by Mokrejs, which number she repeated at the insistent applause of the audience, and "One Golden Day," by Foster.

The Davenport Daily Times critic agreed with his colleagues that "Mrs. Gannon has a strong, rich voice, and each number of the program was enthusiastically received."

Eddy Thrills El Pasoans with Organ Playing

Clarence Eddy, the well known organist, gave an organ recital at the attractive new home of J. G. McNary, El Paso, Tex., on February 15, when the large music room was crowded with guests for the event. The El Paso Morning Times describes the event as follows:

An affair possibly unprecedented in the musical annals of El Paso for its beauty and social importance was the organ recital last night at the handsome new home of Mr. and Mrs. James Graham



A VIEW OF THE LARGE MUSIC ROOM IN THE BEAUTIFUL HOME OF JAMES G. McNARY, EL PASO, TEX., Where Clarence Eddy gave an organ recital.

McNary in Austin terrace, when Clarence B. Eddy, king of organists, gave a recital for the benefit of the El Paso School for Girls on the magnificent pipe organ installed in the music room of the McNary home.

This was the first time the McNary residence has been thrown open to El Pasoans in a public way since its completion, and every one agrees that it is no less than a privilege to visit this superb home which is easily one of the finest in the country. The recital took place in the music room and salon, which with their exquisite hangings, soft colorings, notable paintings, lovely rugs, mirrors and dimly shaded lamps, created a charming setting for this delightful musical event. The organ is situated in an attractive alcove, while the pipes are concealed. Sitting in the alcove opposite, with the long music room in between, one has a perfect vantage point for hearing, as the sounds seem to float out from every corner of the walls.

The music room, adjoining halls and alcoves hold a seating capacity of probably five hundred, and for this affair every vacant seat was filled. It was an appreciative audience who gathered to hear Mr. Eddy, and the affair will be one that will linger long in the minds of hundreds of persons who were present.

The organist was assisted in the program by a number of El Paso musicians, including Mrs. Robert L. Holliday, Mrs. J. J. Kaster, Mrs. A. H. Goldstein and Mrs. W. D. Howe, with Mrs. McNary as accompanist. Every number was keenly enjoyed, while Mr. Eddy played himself into the hearts of El Paso music lovers. His extraordinary powers over the pipes and pedals seemed no less than marvelous. He is able at will to bring tears or laughter. His playing at times is at once soft, melodious, and of feathery lightness; then of vibrant, penetrating sonorous breadth. He had power to inspire and thrill all, and the skilled musician and the untrained of the casual concertgoer are alike held entranced by the mighty God-given power of the organist.

Each of the vocal solos were well received and well delivered. They interspersed the organ selections, Mrs. Holliday, soprano, first appearing on the program, singing "One Fine Day," from "Madame Butterfly," by Puccini. Then followed, later in the program, Mrs. Howe's singing of "Open Secret," by Huntington Woodman. Mrs. Goldstein sang the well liked "Lorraine, Lorraine, Lorraine," by Spross, and Mrs. Kaster was the last soloist in a delightful song by Sterne, "Spring." All of the above soloists never appeared to a better advantage than last night, which goes to show just how important a part a setting has to play in a performance. Each soloist was accompanied by Mrs. McNary on piano.

The affair was in charge of the woman's board of the El Paso School for Girls, with Mrs. U. S. Stewart as general chairman. The board consists, besides Mrs. Stewart, of Mrs. McNary, Mrs. J. F. Williams, Mrs. J. A. Rawlings, Mrs. W. A. Hawkins, Mrs. E. L. W. Polk, Mrs. R. Brown, Mrs. James A. Dick, Mrs. Zach White and Mrs. S. Kranzthor.

As the McNary home is so splendid a place where musicales, in the nature of the one given last night, can take place to so excellent an advantage, it is indeed hoped that there will be more such affairs taking place from time to time. As home recitals are the most charming that can be given, the McNary residence probably will be a center for such in the future. Both Mrs. McNary and Mrs. Eddy always have stood for everything that is the best in a musical way in El Paso, and the throwing open of their home last night was proof of their interest in the advancement of a more musical El Paso. Announcement was made last night that Mr. Eddy will appear in sacred concert at two o'clock Sunday afternoon at St. Patrick's Cathedral, playing upon the magnificent pipe organ of the cathedral, which is without doubt the finest instrument of the kind in the entire southwest.

"Only One Maud Powell"

Maud Powell, violinist, was given a memorable reception in Seattle, Wash., on February 28, when she appeared as soloist of the Seattle Philharmonic Orchestra. The Post-Intelligencer gave the distinguished artist the following tribute:

There is only one Maud Powell. Which is saying that the bumper audience at the Metropolitan Theatre last night went to hear a genius and was not disappointed. In the course of her many triumphant tours of the country all of criticism has been said and the whole gamut of praise. She is always a supreme artist, the colder skill of the musician tempered in her case by the womanly intuition. Her reception last night was memorable.

It was yet another triumph for this successful season of the Seattle Philharmonic Orchestra, which this year seems to blend so happily high art and popular taste. Maud Powell, playing that charmingly effective "Song My Mother Sang" simply played upon the heartstrings of her audience, the delicacy of her tones almost fragile at times, forming an astounding contrast to the robust quality of some of her other numbers. If this and the quaint "Waltzing Doll" and the engaging "Dance of the Imps" are given first attention, it is simply because they afforded so rich an opportunity for the personal expression of the artist, a revelation of sympathy and interpretation that was as impressive as it was effective.

Naturally, the Saint-Saëns concerto was a great moment on the program. With Spargur's orchestra supplying the body tones for

setting, the violinist realized all the epic values of this really fine work, and the considered restraint and subtle shading of the andantino was equaled by the brilliance and fire of the last movement. Seattle has rarely heard a more genuinely direct interpretation of the third concerto, and seldom has a Seattle audience given itself up so completely to unrestrained appreciation.

Vernon Stiles, a Favorite

In addition to his duties as song leader at Camp Devens, Vernon Stiles has found time this season to fill a number of concert engagements and also to make a tour of the state of Maine under the direction of William Rogers Chapman. What the music lovers of Presque Isle and Houlton thought of his work may be judged from the appended excerpts:

Vernon Stiles was, of course, the chief drawing card, and what he gave his audience from the resources of his magnificent voice and his equally magnificent and attractive personality fully satisfied expectation based on the reputation which preceded his coming here. In the course of the evening, Mr. Stiles, who was clad in the khaki which testified to his being in the bunch whose loyal Americanism is being translated into service for the flag, interspersed his singing with stories of camp life and experience, and the happy way he had of telling these stories, and the wholesome and cheerful atmosphere he radiated, contributed much to the pleasure and satisfaction of his hearers.—Presque Isle (Me.) Star-Herald.

Capt. Vernon Stiles, a familiar figure at the Bangor Festival, and well known to Houlton people, received an ovation upon his appearance. Mr. Stiles, while suffering from a severe cold which necessitated saving his voice as much as possible, handled his numbers in a masterful manner and was at once a favorite with the audience. In response to the many demands for an encore, he said that on account of his hoarseness he would relate a few tales of camp life at Ayer, Mass., where he is stationed. Besides these he told a number of humorous stories relating to soldiers in the trenches, all of which made a hit. Mr. Stiles possesses a tenor voice of superb quality and tremendous range, which so pleased his hearers that all will look forward to hearing him again at some future time.—Houlton (Me.) Times.

Margaret Keyes Captivates Canada

Margaret Keyes, the well known contralto, who has sung in various parts of the United States with excellent success (the tour with Caruso is especially remembered), was recently in Toronto, Canada, where she sang modern arias

and songs as soloist for a leading club. Commenting on her great success, the Toronto Mail and Express said as follows:

The place that Miss Keyes occupies among recital artists is due as much to her fine intelligence as a singer as to her very sympathetic contralto voice. Since last Miss Keyes was heard here, her voice has gained in warmth and beauty, and every number given by her she interprets with understanding, with skill and with nicely restrained emotional coloring.

Florence Macbeth Sings Gilbert Songs

With his vocal waltz, "Moonlight-Starlight," Hallett Gilbert has won an unequivocal success. Among a number of noted artists who are singing it, Florence Macbeth, the brilliant coloratura soprano of the Chicago Opera forces, has featured it on over 100 programs with the greatest success, as the following notices will show:

A dazzling "Moonlight" song by Hallett Gilbert, which might have been written for Miss Macbeth, had to be repeated.—Kansas City Times.

Miss Macbeth sang an exquisite song entitled "Moonlight-Starlight," by Gilbert.—Kansas City Post.

After her final number, "Moonlight-Starlight," the audience made no signs to leave until a repetition was granted.—Arkansas Gazette.

Gilbert's waltz song, "Moonlight-Starlight," with its florid ornamentations, came close to the operatic arias sung by Miss Macbeth.—Minneapolis Journal.

A particular success was scored by Florence Macbeth in Gilbert's beautiful waltz song, "Moonlight-Starlight," with its swinging rhythm, graceful outlines and sparkling fioritura, particularly suited to the

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style of this delightful exponent of coloratura. The song as well as the singer won pronounced favor.—Chicago Press.

Miss Macbeth gave as her final number, a beautiful waltz song by Hallett Gilbert, entitled "Moonlight-Starlight." This she sang with all the softness and brightness that the name implies with trills and quivers that might describe the most twinkling stars.—Fresno Morning Republican.

Thibaud Triumphs

By his appearances in Boston, Baltimore, Pittsburgh and Chicago, Jacques Thibaud has added still further to the long list of successes that have marked his present season. The following excerpts speak for themselves:

Mr. Thibaud, who in former appearances here had acquired an eminent standing among the world's great violin virtuosos, accentuated his paramount position with the musical public of this city yesterday with his magnificent interpretations of the Spanish symphony by Lalo, and with his virile and finished performance of the introduction and rondo by Saint-Saëns. His playing resembles in its maturity, in its clarity of articulation and in its musicianship and elegance that of Kreisler, though it has a striking individuality and the music of France suits him most admirably. There is behind the grace and refinement of his style a solid musical basis, which impresses his audience with his artistic authority.—Chicago American.

Mr. Thibaud made it clear that his playing is as fine, as admirable as it ever was. It is playing that is typically French—playing that abounds in refinement, elegance, imagination. One could not ask for an interpretation of Lalo's music more imbued with loveliness of tone and feeling.—Chicago Herald.

No one lacking the ability to sweep through music with a prairie fire restlessness should ever attempt to play the Spanish symphony. I have heard it when it seemed one of the stupidest works that was ever put into notes. Hearing it again yesterday, I learned all over again that if it seemed so before, it was the fault of the soloist.



JACQUES THIBAUD.
The eminent French violinist.

With Thibaud at the head, it was a big, vital idealization of Spanish song and Spanish dance.—Chicago Daily Journal.

Thibaud's violin playing is not pure virtuosity—it is music. You are not left breathless by sensational display, but you are held charmed, delighted by the exquisite, vibrating, pulsing flight and timbre of his tone—a sort of vox humana of the violin which creeps into the nerves like a pleasant drug. His trill, too, is astonishingly fine and rapid, and there is a fairy-like delicacy in his runs and pizzicati. Beyond and above all this is his phrasing. Here is Thibaud—the Thibaud phrasing seems to make familiar music fresher. Altogether, rehearsing Thibaud after twenty years is looking at fine art in its finest fruition.—Chicago Evening American.

Two audiences gave Mr. Thibaud unusually enthusiastic demonstrations, which were only the just due of an exceptionally fine artist. Mr. Thibaud is possessed of imagination, intellect and taste. His tone is exceedingly lovely, with a quality of velvet, a rare warmth and sweetness.—Pittsburgh Leader.

Mr. Thibaud was given an ovation at both afternoon and evening concerts, being recalled innumerable times to bow his acknowledgments. He impressed one as an artist of unusual distinction. His tone, though not big, is of an especial warmth and sweetness. He played with a seemingly unconscious mastery of technic, displaying a lovely legato and a fine pianissimo.—Pittsburgh Post.

Mr. Thibaud exceeded all expectations by the expressive and sympathetic beauty of his tone, which has a lucent vocal quality seldom heard. His technic is of a very high order, adequately meeting every exacting demand of the Lalo concerto. The violinist was recalled many times at both performances.—Pittsburgh Dispatch.

He is one of the rare few who have long mastered and perfected every reasonable requirement of technic, who study the finest music written for their instrument, who find and express the fullest beauty of that part of it which most accords with their several natures.

The supreme beauty of tone, the minute subtlety of curve, the breathlessly fine shading, these qualities were a foregone conclusion. They fell to the bidding of his musician's intuition, of his quickly susceptible and highly sensitized nature. He was actually possessed and racked by the music. If the musicians of our younger day are differently constituted, much is the loss.—Boston Evening Transcript.

Of all living violinists Thibaud seems to have the most marked individuality of tone—a tone ineffably appealing and ethereal and therefore the ideal medium for the expression of the most exalted kind of music.—Baltimore News.

Presenting a wonderfully rich and varied program, Mr. Thibaud played with wonderful artistry. There is a singularly poetic, idealistic quality to his playing. His full, round tone is exquisitely sweet and even, and he is a master of dynamics. At times he displays an almost fantastic lightness of touch, and his pianissimo passages are exquisite. His technical facility was really extraordinary, and he did some marvelous double stopping.—Baltimore Sun.

Blanche da Costa "Conquers"

"A singer, attractive and simple in manner, with a voice sweet and flexible and of pleasing quality," was the manner in which the critic of the Detroit (Mich.) Free Press referred to Blanche da Costa. Miss da Costa, who has made herself a general favorite with the musical public of the Middle West by reason of her delightful art and equally charming personality, gave a recital in Muskegon, Mich., of which the Chronicle of that city said:

Blanche da Costa came and conquered. The Regent Theatre, despite the fact that this was a postponed date, was well

filled. Her friends, of course, were enthusiastic from the first, but when Miss da Costa had finished with her initial number, many who had expected to be indifferent listeners and some who, it is probable were unbelievers, joined in the splendid ovation that was given the artist—all were captivated and held after her first note.

Without doubt, Blanche da Costa is one of the world's rising singers. Some day, not far away, very many more shall hear of her. Great audiences throughout the world will listen to her beautiful voice and worship, as did Muskegon people last night.

Miss da Costa is thoroughly an artist. Her voice holds the rich, warm, full tones of the mezzo and the daintiness of the lyric soprano. Her personality is charming and her music well chosen. Her enunciation is remarkable, her French without a flaw. She is a musical treasure, due to receive world-wide recognition.

Although her voice holds magnificent power, da Costa's song groups are . . . inclined toward the simpler themes. In the arias, the richness and volume of her tones are superb. The artist possesses a wonderful depth of emotion. One catches glimpses of the expressions of her soul upon her countenance and hears them in her voice. She is endowed with wonderful talent.

Martha Atwood Baker's "Success Emphatic"

Last month Martha Atwood Baker, soprano, was soloist at the annual midwinter concert of the Nashua Oratorio Society, Eusebius G. Hood, conductor, at Nashua, N. H. The following report of Mrs. Baker's work is reproduced verbatim from the Nashua Telegraph:

MRS. BAKER, SOPRANO SOLOIST, RECORDS EMPHATIC SUCCESS

Mrs. Baker made her first appearance before a Nashua audience, and it can be recorded that her success was emphatic. Added to a beautiful voice, with which she is able to convey the true meaning of the text, is a charming personality and an attractive stage presence. In the Elgar work she sang with beautiful simplicity and freshness of voice befitting the nature of the poem, and in the solo parts of "Gallia" she was dignified and dramatic, and in the finale her voice rang pure and clear over the big body tone of the chorus and the orchestra. Her singing of the "Hérodiade" air and her group of three songs gave her an opportunity to display varied moods and tonal coloring to a high degree. It was evident from her reception at the hands of the audience that Mrs. Baker will receive a warm welcome whenever she may appear in Nashua.

So delighted was every one concerned with Mrs. Baker's voice and art that she was almost immediately re-engaged for the midwinter concert next season.

Mrs. Baker will make her New York debut in recital on the afternoon of March 21 at Aeolian Hall.

Praise for Jacobinoff

In addition to his recitals in New York, Philadelphia and other music centers, Sascha Jacobinoff scored a very big and very real personal success at Toronto, Can., where he appeared on the program with Maria Barrientos. Excerpts are appended, showing the manner of Mr. Jacobinoff's reception in the various cities:

Mr. Jacobinoff is a capable young artist. . . . On the technical side he was eminently satisfactory. He played with beautiful tone. He reduced to naught the difficulties of the double stopping. His playing was clear cut and the crispness of his rhythm was refreshing.—New York Herald.

Mr. Jacobinoff played the difficult violin part with command and understanding. . . . His tone was clear and of poetic quality, and he played with admirable poise, taste and intelligence, lacking only that which years and experience seem sure to supply.—Philadelphia Evening Bulletin.

The strong temperament of Jacobinoff finds an agreeable neutralizing quality in the more mechanical maturity of Eszerman's piano playing, the result being a combination well suited to the classic style necessary to a fine musicianly presentation of the best of sonata literature.—Philadelphia Morning Record.

D. Hendrik Eszerman, the very notable piano virtuoso and interpreter, has been responsible for giving Philadelphia music lovers their almost solitary opportunity to enjoy the specialized delights of a formal sonata program during the last few seasons. He has had various collaborators, but none of more capital qualifications both in technic and profound musical appreciation than Sascha Jacobinoff. . . . Like Mr. Eszerman, Mr. Jacobinoff is both a musician and an artist. He is a youth of whom greater things can be expected, because he is doing great things now and has a career ahead of him in which to accomplish the greater. The conjoint efforts of the two artists passed out of admirable routine, polished as their performance was, integrally interwoven of the pianistic tones



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and the sounds of the fiddle, unified into a proportioned relation between the instruments, and became creative, re-creating the significance as well as presenting the scores of the composers. The reactions and results were edifying and exalting.—Philadelphia Evening Ledger.

As performed by Mr. Eszerman, a pianist of unusual scholarship, and Mr. Jacobinoff, whose talents are flowering under extended experience, the program aroused a large measure of obviously sincere enthusiasm.—Philadelphia North American.

The associate artist was Mr. Jacobinoff, a solo violinist of exceptional talent. In the Handel sonata in D major he revealed a finely schooled method, a clear musical tone, and dignity of style and interpretation. In the Vieuxtemps number, he exhibited virtuosity both of left hand technique and of variety of bowing. He was recognized by warm acclamations, and had to give extra numbers in response.—Toronto Globe.

The artist proved himself a player of varied talent, his singing tones in the Brahms waltz and his alert bowing in the caprice winning him a high place in popular favor. In his next group, the "Ave Maria," by Schubert-Wilhelm, proved one of the gems of the evening, the rich, low tones of the opening followed by the appealing crescendo of the second part and the whole imbued with high devotional feeling, proving very effective.—Toronto World.

Mme. Barrientos has as assisting artist, Sascha Jacobinoff, a violinist of pronounced distinction. With a perfection of technique and a splendid interpretative understanding, he gave. He was repeatedly recalled by the audience's appreciative demand for encores.—Toronto Daily News.

He pleased the audience best by his rendering of the little Brahms' waltz and his own arrangement of a Paganini caprice. Of course the Schubert "Ave Maria" never fails to please, and Mr. Jacobinoff played it with good tone.—Toronto Mail and Empire.

Pupil of Ethel Frank Shows Individuality

Frida Stjerna, an attractive young Norwegian soprano, gave her second recital in Boston recently. Miss Stjerna is a pupil of Ethel Frank, the popular concert soprano of that city, and her successful performance reflected great credit upon her teacher, as well as being indicative of a bright future for herself.

Several of Miss Stjerna's press notices are reproduced below:

FRIDA STJERNA'S SINGING PLEASING
SOLOIST'S RECITAL AT STEINERT HALL WELL RECEIVED BY CRITICAL AUDIENCE

It is not often that it is possible to hear a group of Scandinavian songs sung by a soloist who calls them her own, so it was a treat to hear Frida Stjerna in her recital at Steinert Hall last evening. Her program was out of the ordinary, consisting of the group of Scandinavian songs, a group by Sibelius, and English and French songs.

Miss Stjerna has a wide range of voice, but it is purely lyrical in character. In the lower register it reminds one of a light reed plus the tremulant of the organ. However, when the higher tones are approached, the voice clears and becomes flute-like in quality.

The general effect of Miss Stjerna's singing was pleasing. To convey one's interpretation of a number to an audience is the true sign of an artist, and the emotions were felt almost as keenly by the audience last night as by the soloist herself.—Boston Daily Advertiser.

In Steinert Hall on Tuesday evening, Frida Stjerna, soprano, gave a song recital, with Mary Shaw Swain playing the piano accompaniments. Her program consisted largely of works by composers of northwestern Europe, who, along with the song writers of Russia, are fast gaining the attention of audiences in the United States. The majority of singers are obliged to present the texts of these composers in translated form, usually choosing French versions, but the artist of Tuesday evening had the advantage of being able to present her poems in the speech of the North.

The occasion was of a certain interest as bringing forward to public notice a singer who is just rounding off her vocal training; and as far as that goes, it was a gratifying success. The new artist has evidently been taught not according to a formula that would make her just like other performers, but on a plan that would develop her native vocal resources and encourage individuality of interpretation.—Christian Science Monitor.

Frida Stjerna, a young Scandinavian soprano, sang at Steinert Hall last evening. Mary Shaw Swain was the accompanist. Miss Stjerna's voice is light and agreeable, generally even, sweet and pure in the upper tones. She has a respectable technique and an emotional nature. Her program was ambitious. It included songs in Swedish by Lie, Sjogren, Kjerulf and Grieg; five interesting numbers by Sibelius, other songs by d'Ambrosio, Duparc, Franche, Bachelet and Mme. Sembrich's favorite war horse, Thrane's "Kom Kijra." She has youth, intelligence and marked ability, which should assure her of a future.—Boston Herald.

The program was full of novelty and interest, and Miss Stjerna interpreted her songs with enthusiasm and dramatic intent. Her voice has inherently attractive qualities. She was cordially applauded and recalled.—Boston Post.

Notable pleasure was afforded by Frida Stjerne, soprano, at her recital in Steinert Hall last evening. The singer has a rather light voice, sweet and clear, and showed promising abilities as an interpreter.—Boston Traveler.

Applause for Lambert Murphy

Last month Lambert Murphy scored a great success as soloist with the Detroit Symphony Orchestra:

He displayed a beautiful sweetness of tone, superb phrasing and admirable interpretative equipment. His work showed fine intelligence and musicianship.—Detroit News.

Lambert Murphy was the assisting soloist and very beautifully sang the tender, yet dramatic aria, "Voi Griselidis," and Handel's "Walt Her, Angels." These selections, quite opposites in character, served to display Mr. Murphy's voice and art in two distinct fields and he did not disappoint in either. His voice is of good timbre and sweetness and he sings with admirable diction and genuine musical feeling.—Detroit Free Press.

The soloist of the concert was Lambert Murphy, the tenor whom Detroit knows as more than merely capable. He gave well known arias. He was in fine voice and aroused a storm of applause from his hearers.—Detroit Journal.

Mr. Murphy appeared in a concert given by the Musical Art Society for the benefit of the Red Cross in Corning, N. Y. It was Mr. Murphy's first appearance there and a huge audience came to the Opera House to show their great appreciation and approval for this young tenor whose reputation had already preceded him.

Pacific Coast Praise for Werrenrath

Reinald Werrenrath is winning remarkable success among music lovers of the Pacific Coast, as the appended critiques testify:

The artist proved to be a great delight. It is seldom that such a fine dramatic baritone confines himself to the concert stage. His voice reminds one of the great Sammarco of Metropolitan fame and one could imagine him singing the baritone role in some great opera. At the same time it really requires greater art and musicianship to give a program unaided as he did last night.

A complete change was the next group with its charming old fashioned Italian and English songs which were so lightly and delicately sung that it seemed like an entirely different voice, such wonderful phrasing and breath control was displayed. The next group was French and his enunciation was wonderfully clear.—Los Angeles Examiner.

Mr. Werrenrath has already won a position of enviable importance in his field. His voice has that suave, sure, instrumental quality which characterizes all great baritones, combining the clarity and resonance of the tenor with the strength and the power of the basso.—Los Angeles Times.

Of the many artists whom Impersario Behmyer has presented to the Los Angeles public, probably no one has fulfilled the advance notices in the wholly satisfying manner that Reinald Werrenrath, the American baritone, did.

It is a pleasure to chronicle Werrenrath's success. Gifted with an even, agreeable voice he has cultivated all the fine points with the superior musician and scholar. It is safe to say there is no singer before the public whose phrasing and diction are more beautiful, not only in the English songs, but in the lovely Italian and French. The recitative and aria, "The Rage of the Tempest," and "Hear Me, Ye Winds and Waves," by Handel, are so often on baritone programs that one imagined there was nothing new to hear in listening to them. With Werrenrath they were revived, and so made to stand out like beautifully chiseled marble, that he was obliged to return to the stage six times, so loath was the audience to allow him to leave.—Los Angeles Tribune.

Too modestly announced was the unanimous verdict of the large audience that went with some misgivings to hear Reinald Werrenrath, baritone, at Trinity Auditorium last night. Few, if any, had heard this young American singer in recital. After his first two numbers there remained no doubts as to his artistic excellence.—Los Angeles Evening Herald.

Singing at his first appearance in Los Angeles, Reinald Werrenrath, the American baritone, widely known in the East, agreeably surprised a large throng at Trinity Auditorium with the beauty and vigor of his art. Not only in the English songs, but in the five Italian and French numbers which chronicled the singer's phrasing and diction, he won instant recognition. He was forced to give many encores and at the close his singing of the "Battle Hymn of the Republic" brought the audience to its feet to join in the chorus.—Los Angeles Evening Express.

Probably never before in the history of Los Angeles has the success of a musician been so immediate and pronounced as that attained by Reinald Werrenrath on his short engagement in Los Angeles, say critics. It seldom happens, it is asserted, that a singer meets with such great success with both critics and public as has Werrenrath. The public delight in the innumerable songs in English he includes in all his programs, and his genial personality, while the critic is given ample opportunity to recite of his superior musicianship.—Los Angeles Tribune.

Last night's concert, by Reinald Werrenrath, the second of the series given by the Pasadena Music and Art Association, was but another demonstration of the truth of the statement that Americans need not depend upon Europe to supply all of the best artists and musicians. In Reinald Werrenrath the vocal art finds a most worthy exponent, for not only does he possess a baritone voice of unusual beauty of tonal quality, but also the training and intelligence to use his gifts to the greatest advantage. Werrenrath sings as though he enjoyed the doing of it as much as his hearers certainly enjoyed the listening.

Mr. Werrenrath sang, with inspiring effect, "The Battle Hymn of the Republic," the audience joining in the last refrain, closing an evening which will be remembered with sincere pleasure by all music lovers. A beautiful voice, clarity of diction, and pleasing personality, all are Werrenrath's in good measure.—Pasadena Star-News.



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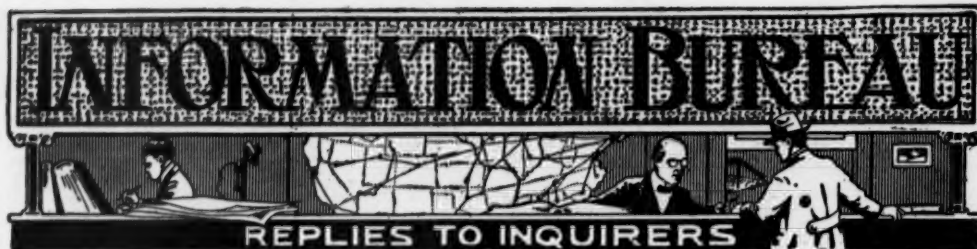
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

American Arias with Cadenza

"Can you inform me whether there are any American compositions written with cadenzas, for coloratura soprano voices? I shall be grateful if you can send me the names of any such compositions, as it would help me in making out an American program."

There are very few compositions by American composers for coloratura sopranos and still fewer in which cadenzas are incorporated. Two of these are "Moonlight-Starlight," by Hallett Gilbert and "Sunlight" by Harriet Ware. Both of these compositions are waltz songs, and it is rather a coincidence that both of them should be identified by the word "light." This branch of musical composition has been very much neglected by the American composers, though there is such a demand for programs of American music at the present time, both vocal and instrumental.

Who Teaches Violin in Newark?

"I am a (pretty fair) violin player of both popular and classical music. I would like to know where, in Newark, I can receive the required lessons in music for becoming a professional player. My idea is to play in an orchestra of some playhouse, or an orchestra of good standing."

You certainly can receive the necessary lessons in Newark for becoming a skilled player. Dora Becker, 18 Hadden Terrace, and Otto K. Schill, 593 Broad street, are both teachers highly recommended. It is understood that Mr. Schill has an orchestra in which his pupils play.

About MacDowell

"Could you tell me where I could secure literature for an essay on the life and works of Edward MacDowell, the American composer, and do you send out any of said material? I would appreciate very greatly anything you could do for me on the subject."

In the MUSICAL COURIER of September 6, 1917, there was an answer to a letter similar to yours, which gave sufficient information for an essay or paper on the life and works of Edward MacDowell. You might find other data in some encyclopedia of music, if there is a library in your city. It is interesting to know that this great American composer is so often the subject of lectures. You also will be able to procure further information from Mrs. MacDowell, who, as you know, lectures on the subject of her husband's life and music. She can be addressed care of her manager, Gertrude Cowen, 1451 Broadway, New York City.

"Quo Vadis"

"In a recent number of the MUSICAL COURIER there was mention of 'Quo Vadis,' with the suggestion that it had not been done in this country. Since then I have heard it was sung by the Chicago Opera Company. Can you tell me what year and where it was sung?"

The Chicago Opera Company during the season of 1914-15 sang "Quo Vadis" in its home city, and also in Philadelphia, where there was a short season.

American Violin Compositions

"I have just returned to my native town after studying in one of the large Eastern cities and would like to give a program of violin music written by Americans. Can you tell me the names of some of the American composers?"

American composers who have composed for the violin and arranged music for the same include, among others, Maximilian Pilzer, Theodore Spiering, Albert Spalding, Arthur Hartmann, Maud Powell, Isidore Berger, George Lehmann, David Hochstein, Edwin Grasse and Francis Macmillan. From the compositions of these Americans you should be able to select a sufficient number of "pieces" to make a fine program.

Fees of Operatic Singers

"Can you tell me why it is that some operatic singers are paid prohibitive fees, while others have to pay to be heard, and others get only very small remuneration even when appearing in leading roles?"

The answer to this question that is at once suggested is, that the prohibitive prices are paid to those whose announced appearance will fill the opera house to its fullest capacity. They are the "stars" of the profession and have earned the affection of the public by their understanding of their art. Nor should it be forgotten that it is through hard work, constant study, and many self sacrifices and disappointments that these artists have arrived at their present positions. Of those who pay to be heard the

conclusion is necessarily obvious that there is lacking the equipment of either voice or training required. Time was when a voice alone seemed all that was necessary; now more than that is required. There must be an "acting" understanding of the part sung. Desdemona's prayer in the opera of "Otello" should not be sung as a simple ballad as the writer once heard it in this very city of New York. The prima donna only used her voice with no thought as to the meaning of the words.

The question of the small remuneration for those appearing in leading roles is another matter, sometimes difficult to understand, and would seem to be the fault of the artist in not knowing and appreciating his or her value. A valuable "utility" singer may not possess an individuality that stamps itself upon the public. It is impossible to know what will or will not attract the public; also what pleases the public may not in the least appeal to the educated music lover, or vice versa. That this has always been the case, and always will be, is proved by the few names that come to us from the past, that is, the few great names. There are, at the present time, so many opera singers whose names are enrolled on the banner of fame, never to be forgotten in the present or future generations, that one feels that the list of "great" singers is constantly increasing. Perhaps the time will come, in a far distant future, when only those receiving "prohibitive prices" will be heard.

The Word Lyric

"We hear the word 'lyric' employed in connection with a singer. The other day I saw an article which referred to Campanari and termed him the greatest of all lyric baritones. I should like to know just what the term implies."

"Lyric," when used to designate a kind of voice, is used as the opposite to "dramatic." A lyric voice is one specially adapted to the singing of lyrical, poetic music, as distinguished from music of a dramatic nature, calling for power and emotion in the voice. Campanari had a wonderful style of interpretation and it could be said of him that he "expressed the individual emotions" of both

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the words and music. His singing of the "Pagliacci" prologue has never been excelled and seldom equalled.

Expression Marks in Italian

"Can you tell me why it is that the titles of so many compositions are written in foreign languages, particularly in Italian? Why should the word 'piano' be used when soft is meant, or 'forte' for loud? In these patriotic days would it not be advisable for music publishers to print both titles and expression marks in the vernacular?"

There have been attempts made to change expression marks into the language of the composer, Schumann being one of the first to do this, using German. In the present day Percy Grainger is the most enterprising and persistent user of English to mark expression in his compositions; in fact, some say that he goes to extremes in his characterization of these marks. If all the American and English composers would unite in making this change it would soon be a settled matter, but there seems to be an antipathy to the use of English, not only in music but in other everyday matters, such as doctors' prescriptions, but more especially in bills of fare.

Now that there are all sorts of committees to talk over and decide nearly every question under the sun, why not call a committee of American music publishers and composers and settle that in this country the English language shall, in future, be used to give "expression" to all musical compositions?

What Should She Do?

"I am studying music under a very capable teacher. I did not begin my studies until I was eighteen, working then under the handicap of near-sightedness. It is necessary for me to memorize all my music, making my progress slow in one way and rendering sight reading impossible. My technic is not good, and ten years of serious work will only make it worth while. I find the pieces that are within my reach technically very easy to make interesting. Can you judge from this and tell me whether I should branch out into the field of music and try for the concert stage? I am twenty-four years of age."

From your letter it would appear that you have studied for six years with a good teacher and yet have not acquired a good technic; also that you play certain pieces only fairly well. In ten years you would be thirty-four years old, which is rather late in life to commence a public career. For public work the technic must be beyond criticism; there is too much competition in music for a success to be made unless the player is equipped sufficiently to stand against others in the same field. Also, would it be possible to attain the enormous repertoire required when you are so handicapped by near-sightedness? It would seem that sight reading was one of the essentials for the piano student. While programs are memorized, the works are carefully studied from the score. Would it not be possible for you to continue your studies with a view to teaching, which would keep you in touch with music and musical life? From your letter, the writer does not see how you could overcome all the difficulties necessary to make a concert player. Have you ever talked with any of the leading musicians in your city about this? There are those who would give you practical advice, perhaps, being better able to judge all the circumstances by personal interview.

Does Caruso Use a Spray?

"Having read the writings of one who acclaims the great Caruso, I find therein the following passage: 'The tenor is followed by the public so closely that the newspapers never fail to mention incidents, even to his "oiling up" with the atomizer before appearing on the stage.' Does Caruso spray his throat and nose before singing? If so, is this done only before the performance, or before every song? What is generally used by singers in the form of a spray?"

Unfortunately the daily newspapers of America (and a large part of our public) are more interested in the "incidents" relating to opera singers than in their actual vocal performances. Most persons know that Caruso gets several thousand dollars for singing an opera, that he paid a large income tax this year, and that his records sell well. The same persons are unable to name three roles sung by Caruso, or to say whether he is a lyric, leggiero, or robust tenor. All singers spray their throats and nose more or less, especially when they have a cold, or imagine they have one. Sometimes one application suffices before a performance; oftentimes the spraying is done also between the acts. On occasions singers step from the stage into the wings during an act and spray hurriedly. These things are a matter of necessity and again one of choice. No set rule is followed. The kinds of sprays used vary considerably, and a concoction useful or beneficial to one singer is not always as serviceable to another. There are as many throat and nose sprays in vogue at opera houses as there are remedies for colds or headaches. Listerine, tannin, glycerine, menthol, eucalyptus, and other mild antiseptics and astringents have been very helpful to singers. Some of them take a glass of sherry or champagne when they do not feel in their best vocal estate.

Russian Symphony Will Feature Powell Works

The outstanding feature of the fifth and final concert for this season of the Russian Symphony Society, announced for Saturday evening, March 23, at Carnegie Hall, New York, will be the first performance anywhere of John Powell's "Rhapsodie Negre," with the composer at the piano. Mr. Powell has been known hitherto as a composer of works for the piano and violin and piano, and this will be his initial essay for piano and orchestra. His gifts as composer and pianist will make the occasion one of unusual interest.

For this concert Mr. Altschuler has arranged a Russian-American program, and will further honor Mr. Powell by playing his suite, "At the Fair," which the pianist introduced in its entirety at his recent Aeolian Hall recital. As a work for orchestra, it will be played for the first time.

The Russian portion of the program will include "The Enchanted Realm, by Tscherepnin (a novelty) and Scriabin's "Poème Divine."

WHERE THEY ARE TO BE

Bauer, Harold—New Orleans, La., March 18; Chattanooga, Tenn., March 22.
Braslaw, Sophie—Evansville, Ind., April 11.
Da Costa, Blanche—Cincinnati, Ohio, March 17; Chicago, March 20.
Ferguson, Bernard—Oberlin, Ohio, March 14; Ann Arbor, Mich., March 16.
Gabrilowitsch, Ossip—New Orleans, La., March 18.
Galli-Curci—Albany, N. Y., April 20.
Garrison, Mabel—Harrisburg, Pa., March 18; Evansville, Ind., April 11.
Gunster, Frederick—With the People's Choral Union, Boston, April 28.
Heifetz, Jascha—Albany, N. Y., March 18.
Hempel, Frieda—Oakland, Cal., March 15; San Francisco, Cal., March 17; Fresno, Cal., March 20; Sacramento, Cal., March 21; Berkeley, Cal., March 25.
Hills, Charlotte Williams—Boston, April 18.
Kryl, Marie—Chicago, March 17.
Langenhahn, Christine—Baltimore, Md., April 2.
Leginska, Ethel—Springfield, Mass., May 4.
Levitzi, Mischa—St. Louis, Mo., March 15-16.
Levy, Henriot—Chicago, March 24.
MacDowell, Mrs. Edward A.—New Orleans, La., March 17; Chattanooga, Tenn., March 30; Houghton, Mich., April 9; Sedalia, Mo., April 16.
Madden, Lotta—Poughkeepsie, N. Y., March 20.
Matzenauer, Margaret—Cincinnati, Ohio, May 9, 10, 11.
Morrisey, Marie—Boston, Mass., March 15; Williamson, N. Y., March 18; Lotus, N. Y., March 19; Geneseo, N. Y., March 20; Warsaw, N. Y., March 21; Hammondsport, N. Y., March 22; Bath, N. Y., March 25; Franklinville, N. Y., March 26; Hamburg, N. Y., March 27; Buffalo, N. Y., March 28; N. Tonawanda, N. Y., March 29; Boonville, N. Y., March 30; Chicago, Ill., April 1.
Murphy, Lambert—Boston, Mass., March 31; Evansville, Ind., April 11.
Narelle, Marie—Scranton, Pa., March 17.
Peterson, May—With the St. Cecilia Society, Boston, Mass., April 5.
Philadelphia Orchestra—Evansville, Ind., April 10.

Pyle, Wynne—With the Russian Symphony Orchestra, Dayton, Ohio, April 12.
Rappold, Marie—Toledo, Ohio, March 18; Piqua, Ohio, March 19.
Riegger, Neira—Ithaca, N. Y., March 18.
Roberts, Emma—Richmond, Va., April 29.
Russian Symphony Orchestra—In the Civic Music League Course, Toledo, Ohio, April 10.
Smith, Clarinda—Elmira, N. Y., April 16.
Stults, Mr. and Mrs. Walter Allen—Chicago, March 29.
Sundelius, Marie—With the Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25-26; Lowell, Mass., May 7; Nashua, N. H., May 9-10; Evanston Festival, Evanston, Ill., May 30-31.
Warfel, Mary—Harrisburg, Pa., March 18; Altoona, Pa., April 23.
Williams, Evan—Denver, Colo., March 21.
Wilson, Margaret—Denver, Colo., March 21.
Ysaye, Eugen—Chicago, March 31.
Zimbalist, Efrem—Youngstown, Ohio, March 20; Harrisburg, Pa., March 18.

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San Francisco Municipal Orchestra

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Alfred Hertz, Conductor—Before Large Audi-
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San Francisco, Cal., March 7, 1918.

San Francisco has a municipal orchestra! How many other cities in this United States have municipal orchestras I do not know, nor do I know anything whatever as to what similar attempts have been made in America toward giving the people music by their own orchestra, in their own auditorium, ordered by their own supervisors and paid for out of their own taxes from their own pockets.

But I do know that this attempt in San Francisco is not one that can be kept long a purely personal, home matter, concerning only the city of San Francisco and the people of San Francisco.

The success or failure of this experiment concerns not only all the musicians in the United States, but all the people as well—at least all of the people who live in cities. For upon the success of this undertaking will depend, to some extent at least, the undertaking of other similar projects in other communities—just as the success or failure of municipal railways, or municipal gas or electric light plants, reflect upon similar undertakings in other cities.

When such a plan is proposed, the question is immediately asked: Has it ever been tried? How did it work out?

Therefore the San Francisco Municipal Orchestra is very much in the limelight, and I intend to keep it in the limelight so far as readers of the MUSICAL COURIER are concerned, with the hope that musicians will awaken to the importance of this undertaking to themselves and to their art.

Just at present the musicians of San Francisco, so far as I have been able to get any expression of their views, consider this orchestra, and its activities—in fact, the whole matter—merely from the viewpoint of artistic merit. They talk about graft, and the impropriety of associating music with politics. Some of them say the orchestra would never be any good, even if it lasted forever, simply because politicians are incapable of selecting good musicians. They say, "Since we have the Hertz orchestra already established and of superior merit, why attempt to organize a new one?" Friends of the Hertz orchestra ask why the appropriation from the city should not be given to aid this orchestra, thus concentrating the entire efforts of all factions on one artistic triumph. Then there are those who criticize Schiller, the conductor of the

Municipal Orchestra. Others point to the Municipal Band and say that, as it has been in existence many years and is still pretty bad, the orchestra is likely to have the same fate. Still others say the municipal auditorium is too big anyway, and all fine effects are lost, etc. It is astounding how many different opinions one can hear expressed.

But it is still more astounding how many musicians take no interest in the matter whatever. It means nothing to them, absolutely nothing! It seems that, so long as they get butter for their bread and sugar for their tea, they care not at all whether the musical life of the city, or of the whole country, advances or not.

And the most remarkable thing about this attitude is, that these musicians, these teachers, cannot see that the broadening of musical interest, the extension of a love of music into the homes of the people, will, in the end, surely add to their incomes by causing more people to desire to study music. They cannot see that when 6,000 or more people go to the auditorium to hear a concert a few are sure to be fired with such enthusiasm that they will want to gain some knowledge of music themselves.

This attitude of the teachers reminds me of the attitude that professional musicians of all sorts took some years ago toward the phonograph and piano players, and all such "machines" which could, in the opinion of the musicians, only turn out mechanical music, and were the invention of the devil, whose only object was to banish music from the face of the earth.

A good deal of the "mechanical" accusation was true in the old days before these "machines" had been perfected, and few of them are perfect even yet. But in spite of these imperfections the players and the phonographs have been the greatest factor the world has ever known in popularizing high class music and in distributing musical knowledge broadcast among the people.

It was the possibility of improvement that these musicians of the old days were blind to. And it is the possibility of improvement that the critics of the Municipal Orchestra are blind to today. They cannot see that here is a power for good that is enormous in its possibilities. They cannot see that the question is not whether the orchestra is good, bad or indifferent, but only "is it truly and honestly a municipal orchestra?" Is it of the people, for the people, by the people? That is the question, and, for the present, the only question. If it only lasts long enough the people will ultimately make it good, at least good enough to suit their own tastes.

Just compare this matter once with the matter of self government. All countries which experiment with self government go through the bitter reconstruction period. Russia is doing it today. Having thrown off their rulers, rulers who had professional knowledge and experience in

ruling, they are all at sea. But that is no reason for going back to their old rulers. Give the people time, let the government only last long enough as a government of the people, and they will get a government to suit them.

And let the San Francisco Municipal Orchestra only last long enough and the people of San Francisco will get an orchestra to suit them. It might not suit us musicians, but that has nothing to do with it. It is not our orchestra.

Go into the average house where there is a phonograph or a piano player and you would not find records that would suit your taste. But, remember this, those records suit the taste of the people who bought them, and that taste will gradually improve, because all popular music acts upon one set of nerve centers, which soon become satiated and demand other stimuli if the love for music is there. And this love for music is made by giving people what they like, not by trying to educate them!

Will any one claim, for instance, that there is not an enormously increased love for music in this country today compared with what there was a few years back? And where did this love come from? From the great symphony orchestras? From the Metropolitan and Chicago opera companies? Or from phonographs, piano players, movie orchestras and organs, cabarets and cafe orchestras? Artists like McCormack and Kreisler, Schumann-Heink and Caruso and many others are known and loved throughout the length and breadth of this country by thousands and thousands of people who never saw or heard any of them except in the phonograph. And the popular melodies of Puccini, Cadman and others are known and loved in the same way.

And that is the nucleus of the great American art that is coming. The people of this country love their music, they love their phonographs and they love their piano players—ask the people who sell these instruments and you will easily convince yourself of this—and ask them if there is any demand for high class music and you will be surprised, as I have been surprised, at the answer.

And yet, not one of these people but would rather hear a real voice, a real singer, a real orchestra.

But they must be given music that they know and love. The success of municipal music depends upon that. The enormous popular success of John Phillip Sousa and of John McCormack—the two Johns—has been won (by their great art, it is true), but also by the fact that they know and respect their public. They do not turn away with a sneer and a statement that the people like only popular stuff. They know that the people like certain pieces of serious music, and they give the people what they want. And in so doing they do more for their art than all the educators in the world put together!

All of which has to do with the concert of the San Francisco Municipal Orchestra, February 28. It was an

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all American program with MacDowell predominating and Mrs. MacDowell as soloist. This concert was a good thing. Schiller was much to be commended for offering Mrs. MacDowell this opportunity of delivering her message to the San Francisco public. The listeners were not much interested in Chadwick's "Melpomene" overture. They liked Hadley's "Dance of the Harpies," the aria from Herbert's "Natoma" (sung by Esther Mundell), and "Dixie" as Mana Zucca has used it in her delicately humorous "Fugato." They enjoyed also Mrs. MacDowell as a soloist, and the message which she delivered carried real weight. The entire offering of the evening was genuinely artistic.

If this San Francisco Municipal Orchestra is a huge success it is sure to stimulate the organization of similar orchestras in other cities. If it fails to hold the San Francisco public, other cities will hesitate to try similar experiments. Hence the great importance of it all. Hence my sincere hope that Mr. Schiller, in whose capable hands the destinies of this orchestra has been placed, will study the taste and desires of his public, and will allow no consideration whatsoever to draw his attention away from his rightful endeavor, which should be: to give the public what the public wants, to make these concerts, first of all, a success, and to relegate education and other considerations to the limbo of forgotten things until this is accomplished, until he has won his public and can hold it and sway it as he likes.

If the manufacturers of phonographs and piano players had disregarded the public taste they would have failed long ago for lack of popular support, great organizations would not be in existence today, and these great influences for public good would have been lost to the world. Schiller is in exactly a similar situation. He has a great opportunity, he has the musical knowledge and the personality, he has the energy; and these attributes, directed in proper channels, with due respect for the wishes of the public, can make of the San Francisco public one of the leading music loving publics of our country, and can stimulate musical activity as only a great popular success can.

Symphony Orchestra Plays for Large Audience

Under the masterly direction of Alfred Hertz, the San Francisco Symphony Orchestra gave its eleventh pair of symphony concerts on March 1 and 3 before large audiences. The soloist was Tina Lerner, who played twice at each concert, with one orchestra number between, a very good arrangement.

The symphony was Beethoven's sixth, the "Pastoral," and it was given a clean, traditional rendition by Hertz and his men.

After the symphony the national anthem was sung, and Mr. Hertz aroused such enthusiasm by his conducting of it that he was forced to come out from behind the scenes and bow his thanks for the applause, which would not cease until he did so.

Tina Lerner played Liszt's second concerto and Chopin's andante spianato and polonaise for piano and orchestra. Her playing upon this occasion was characterized by all of those elements which have won her her enviable reputation: sane judgment in interpretation, masterly technique, a big, resonant tone and, particularly, delightfully smooth finger work in the runs. It was fine playing, much enjoyed and heartily applauded.

The other number on the program, which came between these two piano numbers, was Lalo's Norwegian rhapsody, a rarely played, noisy and uninteresting work.

On March 5, the orchestra gives its first evening popular concert at the Municipal Auditorium. On the 15th and 17th, the program is especially attractive, so much so that it demands special mention in this place. It is Brahms' third symphony, "The Damnation of Faust," "Caucasian Sketches" and Rimsky-Korsakoff's Spanish caprice.

Theo Karle Recital

Theo Karle appeared under the Behmer-Oppenheimer management at the Columbia Theatre on March 3 before a most attentive audience. Those who were fortunate enough to hear this splendid young artist were quick to appreciate his worth, and it is fair to assume that there will be even more hearers at his second recital, which is scheduled for March 8.

Mr. Karle sang the same program that he gave in Los Angeles, which is outlined in these columns and need not be enlarged upon here. In reviewing his recital I take the liberty of taking issue with my co-workers of the press. They find that Karle possesses perfect voice production, breath control, a superb voice, color, flexibility, resonance, etc., to all of which must I heartily agree. But the critics, many of them, seem to have overlooked the one feature, which will ultimately establish this singer's success with the general public; his wonderfully deep feeling and his ability to transmit this feeling to the public. In other words, he is a born artist, and one may have the most perfect voice

and the most perfect technic in the world and yet fail if this art instinct is lacking.

The technic can be learned. The art instinct (or whatever it should be called), never!

And Karle is not quite perfect on the technical side of his art. Yet this does not alter the fact that he is a great artist. There is a certain occasional lack of smoothness, or evenness, in his singing, and yet he "puts it over," to use a popular expression. And, once he overcomes this very slight unevenness, he has that in him which will make of him one of the world's greatest artists.

Notes

Georg Kruger, pianist, known to all readers of the MUSICAL COURIER by reason of the excellence of his work, has been absent from the city for a short time, playing a few dates in the North. He played at Eureka on February 28 and at Tokia on March 1, and has been booked by his manager, George E. Schneider, for several other dates before his return. He plays big programs of the standard works in a big manner and holds his audience equally by his emotionalism and his intellectuality.

Bertha Fiske, of Los Angeles, gives two programs this week at the Little Theatre of the Players Club, the first being Chinese interpretations and the second "Motifs Modernes." Miss Fiske has established her position on the Coast by the sincerity and originality of her interpretations. Her characterizations are mostly accompanied by fitting music, and she has been active in introducing much modern and ultra-modern music and poetry that would otherwise not have gained a hearing in the West.

Sir Henry Heyman entertained Zimbalist at a most successful luncheon during the violinist's recent visit to this city. The scene was the red room of the Bohemian Club, and the guests were Efrem Zimbalist, S. Chotzino, Frank Deering, Louis Persinger, Giulio Minetti, Giuseppe Jollain, Samuel Savannah, Horace Britt, Emilio Puyans, Ed. F. Schneider and Rudolph Seiger. F. P.

SACRAMENTO, CAL.

Olga Steele, pianist, was heard recently by the Sacramento Saturday Club and enthusiastically received. She is an artist of exceptional ability, and her program was well rendered and proved a treat to the members of the club.

Robert Lloyd, who for ten years directed the McNeil Club of Sacramento, has recently been instructing the soldiers at Camp Merrill. He has been transferred to Camp Fremont and to the Presidio, where he is have charge of the singing.

Orley See, violinist, of this city, assisted by his wife as accompanist, appeared in a lecture recital before the music department of the Oakland High School, Monday, February 18.

The Schubert Club, under the direction of Edward Pease, gave a concert, February 22, at the Congregational Church in connection with the Rotary Club Convention which was held here last week.

Mrs. J. Paul Miller, soprano, and Constance Mering, pianist, of Sacramento, furnished the program for the Chico Saturday Club, Saturday, February 16.

"Home Day" of the Sacramento Saturday Club was given over to public school music. This proved an exceptionally interesting program and showed the splendid work being done in the grades of the Sacramento public schools under the direction of Mary Ireland, supervisor of music. J. P. M.

REDLANDS, CAL.

The February meeting of the Music Teachers' Association was held at the home of Lucia Smith. Mrs. Zay Rector-Bevitt, of San Diego, gave an illuminating talk on her method of "Teaching Piano by Harmony Diagram." While dealing mainly with this theme, Mrs. Bevitt's broad point of view and generous attitude in regard to her work and associates proved an added inspiration to her audience. L. W. S.

PORTLAND, ORE.

On Sunday afternoon, February 24, the Portland Symphony Orchestra, conducted by Moses Christensen, made its fourth appearance of the season and won the approval of 2,800 music lovers. Svendsen's symphony in D major

had a picturesque reading at the hands of the able conductor and his men, who are well equipped musicians. Other numbers which should be mentioned were Wagner's overture to the "Flying Dutchman," "Schubert's ballet to 'Rosamunde,'" and "A Night in Lisbon," by Saint-Saëns. Frederick Starke, principal oboist, formerly of the Chicago Symphony Orchestra, deserves special praise for his artistic solos. The audience testified, by prolonged applause, to its pleasure and appreciation of the orchestra's splendid work. The increase in attendance and enthusiasm at each successive concert augur well for the future of symphonic music in Portland.

The admirers of Maud Powell, and they are many, assembled in the Heilig Theatre, on February 20, when the noted violinist favored Portland with an excellent concert. She played with all her familiar charm and taste. The most pretentious numbers on the program were Sibelius' concerto in D minor and Saint-Saëns' sonata in D minor. There were frequent encores. Arthur Loesser was the accompanist and assisting artist. The concert took place under the direction of W. T. Pangle, manager of the Heilig Theatre. J. R. O.

LOS ANGELES, CAL.

G. Hayden Jones, the popular Los Angeles tenor and teacher of voice culture, whose work as soloist and director of music at the First Congregational Church of this city is so well known for its invariable excellence, presented at Blanchard Hall, on the evening of Thursday, February 28, a program made up entirely, so far as Mr. Jones' work is concerned, of the works of a single composer, Bryceson Treharne, whose name and whose compositions are comparatively new to the musical world.

It is not uncomplimentary to say that a program of the works of a single composer imposes considerable task upon a singer. Not only must the composer offer compositions varied in character to catch the interest of the audience, but the singer must also be sufficiently versatile in ability to interpret the works in order to sustain the interest of the audience.

To a commendable degree did Mr. Jones bring his program of Mr. Treharne's songs to a successful issue.

There was every type of song on the program, serious, humorous, pathetic, sentimental; something for every one to enjoy.

The unconventionalities found in Mr. Treharne's writings are striking. There are some innovations harmonically and some liberties melodically that are wont to make one sit up and take notice, but the originality of the songs makes them very enjoyable.

Mr. Jones had the assistance of Catherine Bailey, pianist. Miss Bailey is a product of the Vernon Spencer school and in her playing did credit both to herself and to her instructor.

Los Angeles Symphony

The Los Angeles Symphony gave its fourth concert of the season at Clune's Auditorium Friday afternoon, March 1. A large and representative audience was present. The featured number of the program was the Sibelius symphony No. 1, in E minor. This symphony was presented by the Minneapolis Orchestra on its recent visit to Los Angeles. Many of Los Angeles' symphony supporters heard this number by the Minneapolis organization, and were so impressed by the work as given under the direction of Oberholfer that President G. Allen Hancock was inundated with requests for a presentation of the Sibelius symphony by the Los Angeles Symphony Orchestra.

The space limits, not to mention other limits placed on a weekly letter, make it impossible to discuss the Sibelius symphony in detail. This much, however, one may write: The Sibelius symphony is Finnish in all characteristics. In the andante, with its uncertain hints at folksong, and in the contrasting scherzo, Tandler and his men were most successful, and they were rewarded by hearty, honest and continued applause.

The prelude to act two of the "Martyrdom of St. Sebastian" was very much enjoyed by the audience, which appreciated the delicacy of sentiment as read by the conductor and executed by the orchestra. The "L'Apprenti Sorcier" of Dukas was very satisfying. The orchestra seemed to be very familiar with the outstanding themes and took undisguised pleasure in the expression of them.

Constance Balfour, dramatic soprano, was the artist of the afternoon, and her performance of her numbers has not for general artistic excellence been surpassed by any artist recently heard in Los Angeles. Mme. Balfour is vocally well equipped. The brilliance demanded in the "Vissi d'Arte" was evident. It remained, however, for the singing of the "Depuis le jour," from Charpentier's (Continued on page 48.)

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The Characteristic Breeskin Audience

Whenever Elias Breeskin gives a New York recital, the same thing happens—he not only draws a capacity house but takes in real money at the box office. Were the violinist "old at the game"—to use plain English—these facts would not seem remarkable, but Mr. Breeskin is not. He made his New York debut only last season. The impression created then was such that he immediately



ELIAS BRESKIN,
Violinist.

made a place for himself among the violinists who stand out from the ranks. What is more, he is holding that place against all the newcomers. In addition to his fine talent, he possesses perhaps one of the best instruments of the kind, which was presented to him after his debut. It is said to be worth \$19,000.

Shaffer Offers Another Treat

Once more Charles Grant Shaffer was the recipient of much applause and appreciation when he presented the fourth in the series of Artists' concerts held each year in the Eliot School auditorium, Newark, N. J. On this occasion the artists were Charles Norman Granville, baritone, and the Edna White Trumpet Quartet, with Mrs. Granville and Henry M. Williams as accompanists. Mr. Granville, although suffering from a severe cold, gave much pleasure with his interpretation of O'Hara's "Give a Man a Horse." Flynn's "Tim Rooney's at the Fightin'," Spross' "The Wind," "Come, Let's Be Merry," by H. Lane Wilson, and other songs. His audience refused to be satisfied with his programmed numbers, and his encores included the Old English "The Sailor's Life" and Slater's "A Tragic Tale." Edna White was unable to appear and her place in the quartet was taken by Erminie Kahn. The trumpeters played arrangements of the "Athalia" march of Mendelssohn; Kreisler's "The Old Refrain," Homer's "Banjo Song," de Koven's "Recessional" and Sousa's "Stars and Stripes Forever."

As has been the case with the other concerts of this series this season, the proceeds were devoted to the work of the American Red Cross.

Paul Dufault in Three Cities

Paul Dufault was recently on a short tour, visiting Montreal and Sherbrooke, Canada, and New Bedford, Mass. Press praises were loud and long in all papers, The Canada, of Montreal, saying, "With what charm and soul does he sing the romance from 'Le Cid' . . . voice full of soul . . . the ideal artist." La Presse, of Montreal, calls him "More than ever the magnificent singer . . . sang with rare perfection . . . had to give many encores." The Record, of Sherbrooke, Canada, said, "He received a perfect ovation. Every song was encored." The

New Bedford Evening Standard said, "First honors go to Paul Dufault. Brought to his singing quick sympathy, fervor and exquisiteness. Stirred his auditors deeply."

On March 12, Mr. Dufault will go on another short tour in Canada. His headquarters are the Hotel Wellington, New York, however, where he is busy with his own repertoire and coaching pupils in French diction and style. When matters are in a settled state in the Far East, he plans to revisit Japan, the Philippine Islands and Australasia, the scenes of many of his greatest triumphs, under Frederick Shipman's management.

Strand Orchestra Plays Russian Music

Recently the symphonic orchestra of the Strand Theatre, New York, in its daily concert, played only Russian music, the "Caucasian Sketches," by Ipolitoff-Ivanoff, and Rimsky-Korsakoff's "Scheherazade." The work of the solo viola and the English horn player in Ipolitoff-Ivanoff's "In the Village" was worthy of the soloists of any symphony orchestra in the land, and Conductor Spirescu very properly called upon them to acknowledge the applause which each performance called forth. The Rimsky-Korsakoff work, technically one of the most difficult things ever written for orchestra, was capitally done, reflecting great credit upon both Spirescu and his musicians. It was interesting to note that the audiences which gather early, especially to listen to the daily concert, increase regularly from week to week.

De Zielinski Promotes Chamber Music

Among the most noted musicians who have moved West in recent years is Jaroslaw de Zielinski, pianist, author, composer, lecturer. Since his arrival in Los Angeles some years ago, he has been musically active in many ways,

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not the least of which has been the encouragement of chamber music and the production of new works, or of works rarely heard, for various chamber music combinations, in which he has generally taken the piano part himself. One of the latest, as well as the most beautiful, works to be thus introduced was heard at the concert of the Chamber Music Club, which was held on January 24, as already recorded in the Los Angeles letter. At this concert, a trio, op. 10, by G. Fitelberg, was given, for the first time in the West, possibly for the first time in the United States. It made a profound impression. It is scored for violin, cello and piano, the trio being composed on this occasion of Arnold Krauss, formerly concertmaster of the Los Angeles Symphony Orchestra, violin; Robert Alter, cello; Jaroslaw de Zielinski, piano. Fitelberg is a modern Polish composer who won with this trio in 1901 in Warsaw the Count Zamoyski prize.

Philharmonic Society to Give Request Program

For the last three Philharmonic Society concerts of the season—Thursday evening, March 21; Friday afternoon, March 22, and Sunday afternoon, March 24—Conductor Stransky will direct the orchestra in request programs. The Thursday and Friday performances include "The New World" symphony and compositions by Tchaikowsky, Bach and Debussy, while the final Sunday concert will be devoted to a Wagner-Tchaikowsky program.

Constantin Nicolay to Give New York Recital

Constantin Nicolay, one of the leading basses of the Chicago Opera Association, arrived in New York this week, following the close of the successful opera season in Boston, where Mr. Nicolay was accorded his full quota of praise by both the press and the public. Before leaving Boston, Mr. Nicolay gave a recital at the Majestic Theatre for the Helicon Society, an organization of Greek students. The program consisted principally of Greek folksongs, in the interpretation of which Mr. Nicolay is adept. In recognition of his courtesy and splendid performance, the society presented him with a golden loving cup as a token of its admiration and appreciation.

During the month of April, Mr. Nicolay will give his annual New York recital, under the auspices of the Musicians' Concert Bureau. The date of the recital will be announced later. The program will include Greek folksongs and operatic numbers.

"St. Matthew Passion," March 28

In response to the receipt of an unusual number of requests from people all over the country, the Oratorio Society of New York has decided to give the Bach "St. Matthew Passion" again this season, at Carnegie Hall, New York, on March 28. The soloists will be Grace L. Weidler, Merle Alcock, Lambert Murphy, Reinald Werrenrath and Charles T. Tittman. The New York Symphony Orchestra, Walter Damrosch, conductor, and the choir of sixty boys and girls from St. Michael's Church will assist the oratorio chorus of three hundred.

Second Chapman Series a Great Success

The second series of concerts under the direction of William Rogers Chapman proved to be another brilliant success, as crowded houses greeted Mr. Chapman and his artists at every town. These concerts are given under the auspices of the Festival Chorus, and are keenly anticipated. Harriett McConnell, mezzo-contralto, of Dr. Parkhurst's Church, New York, proved to be another Chapman find. She was welcomed most enthusiastically, receiv-



WILLIAM ROGERS CHAPMAN.

ing great applause, and many encores for her excellent work in the cities where she appeared. Hans Kronold, cellist, received a hearty welcome from his many friends in Maine. Mr. Chapman has long been recognized as the best of accompanists, and his work at the piano was a delight to artists and public. It has been said that he is better appreciated out of the State than he is here, but that cannot be true, for he is loved and admired by all for his unrelenting efforts to give to Maine the best in music.

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Anna Fitziu and the Ouija Board

Interesting things are always happening to some people. Like a magnet their personalities draw toward them the unusual. They are never bored, for their destiny seems to have mapped out a continual performance, and their almost naive acceptance of events is in itself their protection.

So it is with Anna Fitziu.

From the United States to Canada, from Canada to Spain, from Spain to Italy, from Italy to France, so on and so forth—always something happening, always the unusual. Truth being stranger than fiction according to the old bromide, Miss Fitziu has refused to allow certain circumstances leading to peculiar events to be printed.

"The public would laugh and wonder at my imagination, or blame the often persecuted press agent, you know, so I keep lots of things to myself!"

Miss Fitziu was in her apartment at the Hotel Majestic. The Chicago Opera Association was about to leave New York. So often has her picture been printed that a description of her is almost unnecessary. Yet, because all descriptions are inadequate, and because vivacity can't be mirrored in one immobile photograph, the incentive is to attempt description! One forgot the charming brown dress, the chic fur coat, because a gray and blue Tosca-like hat emphasized two of the frankest brown eyes in the world. Miss Fitziu's expression is almost rash in its artless innocence. Almost unbelievable is the knowledge that she is a prima donna. No affectation, no silly posing, but a perfectly natural person, full of life and colorful to a degree. This and so much more is Anna Fitziu.

"And I suppose you, too, believe that my latest experience, the theft of my jewelry in Chicago, was merely for publicity?"

The interviewer failed in an attempt to perish such a thought.

"Well, I don't blame you, for probably every actress or singer has, at some period of her career, ostentatiously lost her jewelry. But with me, it is the truth, and most serious truth.

"My niece had bought a Ouija board. It was the first one I had seen, and I was frightfully interested. We placed our hands on it and asked all sorts of questions. So much did it tell me that I forgot that I was due to appear that evening in 'Azora.' Suddenly, I remembered, and realized that the performance was about to begin! You can imagine how I felt. I jumped up, rushed into my coat and hat and fairly flew downstairs and through the tunnel which leads from the Congress Hotel to the Auditorium. They were holding the curtain for me! My niece and my maid, wishing to help me, rushed after me, and my little silver jewel-box with my jewels was left behind, on my bureau.

"After the performance, tired and excited, I went back to my apartments, and for the first time thought about my jewels. There was the little box on the bureau, but when I opened it I found that my two ten-carat diamonds were gone. All else, such as a jeweled gold cigarette case, rings, and small brooches, were intact. All night we searched, and finally I sent for detectives. Morning found us still searching. You know, in 'Azora' I have to wear a colored make-up. I had returned to the hotel with part of my make-up on. In all the excitement I had forgotten my appearance. When morning came we were still searching. So when Mr. Stracciari and Mr. Crimi called to offer their assistance, I wondered why they found it difficult to look at me without laughing. Then I remembered! That bit of fun really saved me from a nervous breakdown! Soon Mme. Galli-Curci's brother came. He looked about wisely for a moment, then said, half jesting, 'Why don't you try our Ouija board, since it helped to

cause all the trouble?' Then and there we all sat down and placed our hands on the Ouija board!

"You can imagine how many elements of humor there were in that situation! Chaos reigning, with the detectives from the Burns Detective Agency turning bureau drawers and boxes upside down; I, with my hair streaming beneath a boudoir cap, and a brown and white checkered skin; Crimi a trifle superstitious, Stracciari frankly amused and Galli-Curci's brother satirical.

"Where are my jewels?' That was naturally the first question I asked of the board. For a moment it was still, then it spelled out laboriously, 'At present under a mold-ing.'

"When will I find them?' was my next question.

"On March 20," it answered, unhesitatingly.

"Where?' I asked.

"Crimi's hands were on the board with mine.

"Alla monte di pieta.' The board was answering in Italian! I could not understand. I had never before heard of 'monte di pieta.' What was that? Crimi, now very serious, answered, 'That, Signorina, is the Italian for pawn-shop.'

"At that time, Mme. Galli-Curci had said she would not come to New York. Her brother in fun, next asked the Ouija board, 'Is my sister going to New York?' The board answered, 'Yes.' It was all very amusing. He sprang up from the chair and said in Italian, 'That thing is crazy. My sister is not going to New York! It is impossible! Signorina, I will never come to see you again if you keep that crazy board!'

"Crimi, as you know, was to be one of Mr. Campanini's cards for his New York season. Many of the leading roles were to be sung by him, and every preparation had been made for him. So he placed his hands on the board again, and asked, 'Am I going to New York?' The Ouija board answered quickly, 'No, you are going to the hospital.' Then you may know there was excitement indeed, for no one enjoys being told he will be taken to a hospital, least of all a singer. And when I placed my hands on the board again it repeated, 'Mimi,' 'Mimi,' to me. What does that mean? I do not know.

"Do I believe in the Ouija board. How can I say? It spoke the truth twice."

Cincinnati May Festival Programs

The official synopsis of the programs of the Cincinnati May Festival is as follows: Tuesday evening, May 7, opening night, Haydn's "The Seasons," with the festival chorus, soloists and orchestra. Wednesday evening, May 8, the "St. Matthew Passion" of Bach, complete (the first part will begin at 5 o'clock and end about 6:30, and the second part will begin at 8:45) with the festival chorus, a choir of three hundred boys, soloists, orchestra and organ. Thursday afternoon, May 9, an orchestral matinee, with Mme. Matzenauer as soloist. Friday evening, May 10, the first performance of "The Pilgrim's Progress," a musical miracle play, composed for the festival by Edgar Stillman-Kelley, with the festival chorus, chorus of children, soloists, orchestra, and organ. Saturday afternoon, May 11, an orchestral matinee with soloists. Saturday evening, May 11, closing concert, with "The New Life" of Wolf-Ferrari, and the "Stabat Mater" of Rossini. The festival chorus, a choir of three hundred boys, soloists and orchestra.

The conductor of the festival will be Eugen Ysaye. The soloists include Florence Hinkle, Mabel Garrison, Margaret Matzenauer, Merle Alcock, Evan Williams, Lambert Murphy, Clarence Whitehill, and Reinald Werrenrath. The Cincinnati orchestra will participate as usual.

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ANNA FITZIU, RICCARDO STRACCIARI (left) AND GIULIO CRIMI.

Three well known singers, whose work as members of the Chicago Opera Association was an important factor in the success of that company's season, investigating the mysteries of the Ouija board. Before their association in the Chicago company these artists did excellent work as members of the Bracale Opera Company and were general favorites with the public of Havana.

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PACIFIC SLOPE

(Continued from page 45.)

"Louise," to give Mme. Balfour the opportunity of placing all her values before her hearers. The technical correctness of her work is very satisfying. The care with which every phrase is uttered bespeaks the student. Her perfect poise (Mme. Balfour is a strikingly handsome figure on the concert stage), the result of operatic experience, and which our recitalists lack woefully, is an adjunct which is a prime factor in her success in holding unbroken the attention of her hearers. The ability to express a deep emotion vocally, and to fortify this with facial expression delicately suggestive for dramatic purposes, is Mme. Balfour's. The artist was received with enthusiastic applause and was forced to repeat her aria.

Karle in Recital

Theo Karle, the American tenor, presented his first Los Angeles recital at Trinity Auditorium on Tuesday night, February 26, to the most enthusiastic audience of the season. The enthusiasm was so pronounced that it caught the "knitting brigade," the individuals of which actually put aside their weapons so that they might be all fit and ready to join in the applause which followed every number the American tenor offered.

The moment Theo Karle appears before the public he establishes himself with his audience at once as a very wholesome young man. The writer was very much inclined to second the remark of the young person, who bore the unmistakable marks of the department store young woman with a penchant for things musical, and who said to her escort, "Huh! Real he-tenor, ain't he?" a remark which could be heard for three rows of seats in any direction and which, the writer gathers, quite hit the mark.

Mr. Karle opened his program after the time honored manner with a recitative and aria, which would satisfy the conventions, using as his vehicle Handel's "Deeper and Deeper," with the aria, "Waft Her, Angels, to the Skies." This work was accomplished very smoothly and served to put his audience at ease and to make his hearers eager for the balance of the program. A group of Italian songs served to impress upon the audience Mr. Karle's care for detail in the way of enunciation. There was a finish in the presentation of these numbers which the audience was quick to appreciate and more than ready to applaud. Mr. Karle's ability to sound emotional depths was marked in his singing of Campbell-Tipton's "The Crying of Waters" and the numbers from the "Garden of Kama," by Lohr. The last group of songs, which included "Autumn Song" (Salter), "Twilight" (Glen), "Expectancy" (Stickles), "Little Mother of Mine" (Burleigh), "The Joy of Man" (Watts), was received by an audience which had arrived at the point where there must be an encore for every song, and Mr. Karle was quite ready and gracious in the matter of encores, which took the patriotic trend, and quite properly.

A salient feature of Mr. Karle's work is intellectuality. Mr. Karle's singing indicates that his thought processes are anything but dormant, a feature highly to be commended. Mr. Karle's singing in English is particularly smooth.

The accompanist, William Stickles, was efficient, and his own compositions sung by Mr. Karle were received with much enjoyment.

The Pasadena Cauldron Club

The Cauldron Club, composed of the prominent young men of Pasadena, presented a concert in the palm room of the Maryland Hotel, Tuesday night, February 26. The program opened with "The Star Spangled Banner," in which the club and audience joined. The young singers then sang Coleridge-Taylor's "Viking Song," Hale's "Come, My Dearest," "The Dawn," by Hammond, and Geibel's "Little Cotton Dolly," "My Boy," by Hurn; "La Marseillaise," with Harold Proctor, tenor, as soloist; "The Mariner's Love," by Ambrose, and "Pack Up Your Troubles," Powell.

Throughout the program the singers followed closely the baton of their leader, Roy Rhodes, who obtained some very good effects.

The assisting artists were Stella Thomas Deshon, contralto; Robert Alter, cellist, and Marjorie Hicks, accompanist.

Mrs. Deshon sang with success the "Romanza" from "Cavalleria Rusticana," "O Ma Tendre Musette," Hindach's "Forgetfulness," and John Prindle Scott's "Young Alan, the Piper." In a recent letter the writer had occasion to write of Mrs. Deshon's talents, and of her singing the numbers presented at this concert. Mrs. Deshon repeated her splendid success.

Robert Alter, the cellist, played a group of two numbers, Popper's "Gavotte," and the "Chant d'Inde" of Rimsky-Korsakoff. Mr. Alter is a splendid musician, and his fine work brought him an enthusiastic encore, to which he complied in a presentation of Saint-Saëns' "Le Cygne."

Marjorie Hicks, the accompanist, whose work is attracting attention, had a very full evening's work which she accomplished with art.

The Schubert Club

On Wednesday afternoon, the Schubert Club held a meeting at the Alexandria. The program was given by Mary Goodrich Reed, violinist; Catherine H. Shank, soprano, and Mabel Gertrude Channell, pianist. Miss Reed presented the Vieuxtemps concerto in D minor, and Wieniawski's Russian airs. The balance of the program was devoted to the compositions of Rudolph Ganz. Miss Channell played his "Menuet," "The Pensive Spinner," "Hero's Grave," and "Etude Caprice." Mrs. Shank sang "The Angels Are Stooping" and "Love in a Cottage."

Estelle Heartt-Dreyfus in San Bernardino

At the Orange Festival, to a crowd numbering some 3,000, Estelle Heartt-Dreyfus sang her program of "Songs of the Allied Countries."

The San Bernardino Sun of Wednesday, February 27, says in part of Mme. Dreyfus:

Mrs. Heartt-Dreyfus is the consummate artist and has acquired a very enviable reputation for originality and genuine artistry in her feature programs. As it happens, the programs of characteristic

music of different countries is her specialty, and she took deepest delight in arranging the one given last evening.

Long ago this singer adopted as her creed the purpose of giving her "song to make lighter hearts and brighter lives" in every bit of singing and this earnestness of purpose combined with beauty of voice and soul have brought her eminent success.

She sings, she says, to those who want to listen and whose eyes and attention she discovers fastened upon her in the audience directly in front of her. She found response and sympathy in plenty in her orange show audience and enjoyed her experience immensely, being always delighted to return to San Bernardino.

Notes

Through the efforts of the Los Angeles Chamber of Commerce, the Earl of Dunmore was honor guest at a musicale presented by Gloria Mayne Winsor, and the Fuhrer Trio, which is composed of Bessie Fuhrer Erb, violinist; Elsa Fuhrer-Du Quette, cello, and Henry Erb, piano. Songs of the Allies were featured.

Impresario Behymer, after a strenuous time in the way of an accident, is again at work. Mr. Behymer is upholstered with a plaster cast, and upheld by a sturdy pair of crutches, yet with it all he still has his genial welcome for every one, a welcome that has made him famous on the Coast. And to show that he is not a bit daunted by the slam Dame Fortune handed him, he has accepted the presidency of the Gamut Club, to which exalted office he was recently elected to succeed F. W. Blanchard. The club has in mind various schemes for the aid of musicians during the war, and no better person, no one who is in closer touch or closer sympathy than is Mr. Behymer, could be found to put through these plans. T. A.

OAKLAND, CAL.

The twelfth of the series of the Oakland Art Association concerts was given at the Municipal Art Gallery, under the direction of Maude Graham, on Sunday afternoon, February 24, when a crowded audience listened to an interesting program given by Adelaide B. Taylor, contralto; Aileen Murphy, pianist, and Maybel Sherburne West, accompanist. Celia Seymour discussed "Modern Art and Its Influence on Everyday Life," illustrating her talk with clever charcoal sketches of people and costumes.

Music Studio Activities

An evening of ensemble music was enjoyed at Cora W. Jenkin's School of Music on Randwick avenue, on Friday evening, March 1. Three hundred invitations having been sent out, the audience was a large one. The instrumentalists were Samuel and Mrs. Savannah, violinists; Eric Weller, viola; Albert Rosenthal, cello, and Cora W. Jenkins, pianist. The program was as follows: String quartet, No. 2, in G major, Beethoven; sonata in A major, for violin and piano, Handel; "Romanze," Sinding; mazurka, "Characteristique," Savannah; string quartet, Grieg. The mazurka is a new composition by Mr. Savannah and it created a very favorable impression on this, the first, hearing.

The B Sharp Club, composed of the younger pupils of Gertrude Altman, gave a recital on Saturday afternoon, February 23, at her studio in East Oakland. The children, whose ages ranged from six to ten years, played selections from Poldini, Mozart, Chopin and Grieg and delighted those present by their interpretative ability.

Also on February 23, a piano recital and exhibition of dancing took place at Frieda C. Nor's studio in West Oakland, when many of her promising young pupils played piano selections and gave several pretty, old time dances in a manner that charmed all present. Barbara Bonnemort, a dainty tot of six years, brought down the house with her Nature dance and song. The thoroughness of Miss Nor's tuition is a recommendation in itself.

Marena L. Hewitt entertained the parents and friends of her first grade piano pupils at a recital in her studio on Fruitvale avenue on Friday evening, February 22, when an interesting program was presented and enjoyed.

Oakland Women's Orchestra

The Oakland Women's Orchestra now holds its weekly rehearsals on Saturday afternoons instead of Thursday evenings, as formerly. At present they are busy perfecting several numbers to be given at a concert on March 22. George T. Matthews, the director, recently announced that Mme. Antonio de Grassi had generously donated a valuable collection of music, so that he can promise some interesting work for rehearsal.

Musical Brevities

In order to raise funds for the dependents of the British-Californian soldiers' families, many of whom are already in need, a concert and vaudeville program was given in the Municipal Opera House on March 1, under the auspices of the British societies of the East Bay region.

Written by two inmates of San Quentin prison, a song entitled "When Silver Threads Are Mingled with the Gold" was sung at the Orpheum recently by Emma Carus. It is said the sales of the song already amount to over \$120, and this amount will be used to buy some more presentable instruments for the prison band.

Signor Bellingeri and Suzanne Rami, formerly of the New York Metropolitan Grand Opera, commenced an engagement at the New T. and D. Theatre on Sunday, February 24, where this celebrated duo scored great success in their presentation of favorite numbers.

For the benefit of the War Relief Fund, three organ recitals are being given by Gerard Taillandier, assisted by Mrs. G. D. Carter, soprano, at the Trinity Episcopal Church. The first of these recitals took place on February 19, when a well rendered program was much enjoyed.

E. A. T.

**ELLA
DELLA**

WHAT THE TEACHERS ARE DOING

Guilmant Organ School Notes

William C. Carl will fill a number of important concert engagements this spring which will keep him busy until the middle of May. Several American composers have recently dedicated manuscripts to him, among them being "De Profundis" (recitativo-prelude), by Homer N. Bartlett, and "Meditation," by Lucien G. Chaffin.

Doctor Carl has been successful in placing several of the students of the Guilmant Organ School this winter. The positions they occupy are: John Standerwick, organist and choirmaster, First Presbyterian Church, Jersey City, N. J.; Grace Konkel, organist and director, Church of Our Saviour (Lutheran), New York City; N. Willis Bartheaux, organist and choirmaster, Van Nest Presbyterian Church, New York City; Marion Hodge, Beck Memorial Church, New York City; George R. Ulrich, organist and choirmaster, First M. E. Church, Astoria, N. Y.; Louis P. McKay, organist and choirmaster, Church of the Holy Faith (P. E.), New York City; George M. Vail, organist of the Baptist Temple, Brooklyn.

Mario Salvini Activities

Mario Salvini, the well known vocal maestro, whose professional activities both in Europe and America have been crowned with marked success, counts among his many pupils several who are now filling important positions as soloists in churches, and many who have appeared in recitals and musicales throughout the country. All of these have been admired for their artistic singing.

Following is a partial list of vocal students who have benefited by Signor Salvini's instruction: Dr. D. Rennie, United States naval surgeon, baritone; Mrs. D. Rennie, mezzo-soprano; Amelia Potts, mezzo-soprano; J. Ingarra, tenor; Francis J. McCoy, tenor; Wassily Urusoff, basso-profundo; E. Weinberg, baritone; Julia Adler, soprano; Maria Catalani, coloratura soprano; Zoska Prsznicka, contralto; Mrs. Ursula Smith, soprano; Juanita Mendoza, mezzo-contralto; Fanny Washington, soprano; Mrs. B. Eiler, coloratura soprano; Irvine Snyder, mezzo-soprano; Mrs. Chas. Spicehandler, mezzo-soprano; Miss S. Spicehandler, soprano, and Henry Gaines Hawn, baritone, together with many others.

Miller Art-Science Singers Busy

Two young Miller Vocal Art-Science pupils who have been received with marked favor this winter are Bessie Gregory and Naomi Sanford, sopranos. Miss Gregory has been in demand for club entertainments, having sung at the Cambridge and Chiropian Clubs, Brooklyn, and at the Port Society, New York, in February. These concerts are especially given for the benefit of the seamen and are always attended by a large and appreciative audience. Miss Gregory has recently been selected as soloist in the Temple Ahaveth Achim, Brooklyn. Miss Sanford recently sang delightfully a group of songs at a benefit concert given at the Tompkins Avenue Congregational Church, and on two occasions at the Greene Avenue Baptist

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Church, in Brooklyn. At the President's reception of the Mundell Club of Brooklyn, Miss Sanford also sang a very pleasing group containing the "Happy Song" and "Slave Song" by del Riego, and "My Heart Is a Lute," by Woodman. She will sing again in Brooklyn next week.

Both Miss Gregory and Miss Sanford are conscientious students, whose progress is being followed with interest by their fellow workers in the studio.

A Clarence Adler Pupil Scores

Ruth Clug, a young artist-pupil of Clarence Adler, was heard in piano recital on Wednesday evening, February 20, at the MacDowell Gallery, New York. This recital was given for the purpose of creating a fund to enable the young artist to be launched properly in her career.

Miss Clug possesses much genuine talent. She shows the results of thorough training, and gives every promise for a brilliant future. She played a diversified program, which comprised chromatic fantasia and fugue, Bach; sonata in F major, Mozart; concerto in E minor, Chopin (orchestral accompaniment on second piano played by Mr. Adler); etude, F minor, Liszt; and Chopin's nocturne, D flat major, and etude, A minor, op. 25, No. 11.

The hall was filled to its capacity, and the audience applauded the young artist liberally. She was obliged to respond with four encores: Gavotte, Glück-Brahms; "La Campanella," Liszt; her own arrangement of a Mozart minuet, and her own theme and variations.

Miss Clug's artistic and finished playing reflected great credit upon her teacher, with whom she has studied a number of years.

Arthur Burton Pupil Wins Iowa Praise

Horace Davis, one of the many artist-pupils of Arthur Burton, the distinguished Chicago vocal instructor, recently won much success in Charles City, Ia., where he appeared as soloist with the Charles City Lyric Club. The following encomium from the Charles City Intelligencer speaks for itself:

The numbers given by the Lyric Club were very pleasing, and being supplemented by an artist of such ability as Horace Davis, made the evening one of keen delight. . . . Mr. Davis immediately made a place for himself in the hearts of the people by the ease and charm of his interpretation of the part of Hildebrand in "Undine," by Harriet Ware. He has a rich high tenor and sings with such ease and perfection of enunciation that every word of the poem was clearly heard throughout the large auditorium.

Martino Pupil Delights Navy Boys

At the naval training camp, situated at Pelham Bay Park, New York, the boys are very fond of good music, and a number of prominent artists have been heard there. Recently Francesca d'Angelo, the gifted singer, gave a fine program of songs and arias, including selections from "Madame Butterfly." So delighted were the "boys" that after each number they insisted upon having "another" song. Among her encores were "Kiss Me Again" and a number of patriotic songs.

Miss d'Angelo, who is a pupil of Alfredo Martino, will give a song recital on April 19 in Aeolian Hall, New York.

Samoiloff Students' Recital, March 23

Lazar S. Samoiloff, the well known singing teacher, Carnegie Hall, New York, announces a students' recital at the Carnegie chamber music hall, March 23. Guests of honor are to be George Baklanoff, the Russian baritone; Adamo Didur, basso of the Metropolitan Opera Company; Helen C. Romanoff, leading soprano of the Petrograd Opera Company, and Miss Amazar, the Russian soprano. Ten of the Samoiloff pupils will appear in solos, duets, trios and quartets. Many Russian songs will be sung in honor of the Russian guests.

Caselotti Pupil Engaged as Church Soloist

Mary F. Haines, soprano, an artist-pupil of G. H. Caselotti, has just been engaged as soloist in St. Michael's Roman Catholic Church, Flushing, L. I. She is the third of Mr. Caselotti's pupils to secure a high position in a prominent church this season. The two others are Enid L. Wyman, soprano soloist in the First Presbyterian Church, Brooklyn, and Antonio Augenti, tenor soloist at the Madison Avenue M. E. Church, New York.

George Hamlin to Conduct Summer School

George Hamlin, the distinguished American tenor, is to appear in Buffalo in March, and his recital there is awaited with sincere expectation.

Between engagements, lessons, and meetings of new opera companies and charity organizations, Mr. Hamlin has found little time for other occupations.

"A performance for 'our boys' or for charity is rare without the aid of operatic or concert artists," says Mr. Hamlin, who is vitally interested in the work of the American Friends of Musicians in France. He is a member of the committee on publication of this organization, and he considers the movement a worthy and important one. Not to be overlooked are the various opera companies springing up here and there, advocating opera in English with American singers. And of course, such a true American singer as George Hamlin is interested. New York remembers well his artistic work with the Society of American Singers last spring.

Perhaps Mr. Hamlin's chief hobby is his delightful new home at Lake Placid, N. Y. He finds life pleasantest when he leaves Broadway to revel in long walks through the Adirondacks, and in delightful sports. The news that he will conduct a summer school for singers there this year is interesting many eager music students throughout the country. Mr. Hamlin is receiving letters of inquiry and application from all parts of the United States, and expects to have an extremely busy summer, with work and play combined.

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REVIEW OF NEW MUSIC**CARL FISCHER, NEW YORK**

Herman Sandby.

Compositions and transcriptions. The solo numbers are:
 "Halling," a Norwegian dance, for violin and piano, and
 for cello and piano; "Norwegian Bridal March," for the
 same; "Song of Vermland" (Swedish), for the same;
 "Song of India" (Rimsky-Korsakoff), for the same.

For violin, cello and piano, there are the three trios,
 "Norwegian Spring Dance," "The Riding Messenger"
 (Danish) and "Song of the Dale" (Swedish).

For two violins, viola and cello, there are two quartets,
 "Song of the Vermland" and "Norwegian Bridal March,"
 which two works are also to be had as stringed orchestra
 numbers.

It is not often that Scandinavian music claims the atten-
 tion of the American public. Grieg seems to be the only
 one from that northwestern corner of Europe who has
 made more than a local reputation, with the exception of
 Sibelius, of Finland. These new works by Sandby have the
 real spirit of Scandinavia. He is Norse in sentiment and
 has studied Grieg to advantage. They are free from pla-
 giarism, however, and are not more than moderately diffi-
 cult to play. Most of the good amateur players of stringed
 instruments will find these genial and melodious pieces
 within their reach. They will certainly please the public
 when they are adequately performed, for they have the
 youthful rhythms and the fresh, unlabored spirit of the
 land of Grieg.

Alexander Bloch

"Scale Studies in Double Stops" for the violin, including
 thirds, sixths, octaves, tenths, fingered octaves; diatonic
 and chromatic. A useful collection of many necessary ex-
 ercises, so arranged and classified that the drudgery is re-
 duced to a minimum. The engraving and printing are of
 the very best and help to make the work easier for the
 pupil to follow.

C. Dello Joio

"Canzonetta Appassionata," for the violin with piano ac-
 companiment, a very pretty and melodious little piece
 which ought to find immediate favor.

Igor Cantrell

"Only a Word," "Your Tender Voice," called Heart
 Songs on the title page, which means sentimental ballads.
 They are full of yearning and sighs and the other ingre-
 dients of good ballads which have appealed to the public.

Charles Harvey

"Beyond the Mountain," a musical setting of eighteen
 poems by Sarah Stokes Halkett. The music is very simple
 to play, to sing, and to hear. The songs are charming in
 their naturalness. They have the child spirit without being
 childish, and they are well written by a good musician.

THE ARTHUR P. SCHMIDT COMPANY, BOSTON**Rossetter G. Cole**

"Your Lad and My Lad," an excellent war song suitable
 for the times, but a concert song which the amateur will
 find a trifle difficult. It has plenty of dramatic swing.

"Pierrot Wounded," a recitation with music for the
 piano. Very good of its kind, and to be recommended to
 reciters of emotional ballads.

Cuthbert Harris

"O Gladsome Light," sacred duet, words by Longfellow,
 a more or less conventional song in a familiar style, but
 well written and entirely free from commonplace phrases.

Francisco di Noguero

"The Spanish Knight," a song with a Moorish flavor
 showing the influence of the Mulegña of southern Spain.
 Effective vocally, but rather thin in accompaniment.

Mabel W. Daniels

"Undaunted," a dramatic recitative in the shape of a
 song, with more force than charm. The G flat for the
 vocal end is either a misprint or a blemish. G flat has not
 yet been admitted to the chord of C major.

John W. Metcalf

"Watching," a poetic reverie set to appropriate music,
 simply and singably.

"Honor's Call," a vigorous marching song born of war
 and patriotism made in an easy style to play and sing by
 soldiers and sailors and those who would like to be.

Paul Ambrose

"Asleep in the Manger," a gentle song in a kind of pas-
 toral style with an interesting bit of canonic imitation be-
 tween the voice and the instrument. Good any time, but
 especially a Christmas song.

Margaret Hoberg

"My Lady," "Such a Starved Bank of Moss," two songs
 of fine feeling simply expressed in an unpretentious way.
 Elegant trifles.

Anna Priscilla Risher

"As in Old Gardens," "Sail, White Dreams," two very
 smoothly written songs by a composer who understands
 vocal writing. The harmonies and piano figures are con-
 ventional.

"Joyous Hours" Postponed

The two "Joyous Hours" which Janet Jackson and
 Ruth Cramer were to have given on Saturday mornings,
 March 9 and 23, at the Princess Theatre, have been pos-
 topped to a holiday matinee, on Thursday afternoon, April
 4, at 2:30, followed by another matinee on May 2. The
 little dance pantomimes which these two young girls pre-
 sent are especially appealing to children, and to all who
 love children and understand the heroes of a child's imagi-
 nation. The programs upon each occasion will be en-
 tirely new, with new settings, costumes and properties

made by Miss Jackson and Miss Cramer themselves. At
 present they are "doing their bit" by offering their pro-
 grams at the various training camps around New York,
 and are meeting with great success. Because of the whole-
 some and unprofessional nature of their little pantomimes,
 they are the only dancers permitted to entertain our boys
 in uniform.

Errata

Maurice Aronson writes that his article on "Brahms'
 Variations" (MUSICAL COURIER issue of February 28) con-
 tained two typographical slips, as follows: "In the sixth
 Handel-Brahms variation, 'inverts' should take the place
 of 'inserts,' and in the Paganini-Brahms variations (11
 Book, 5th, 6th and 7th Var.) the word 'attractive' should
 take the place of 'attentive.'"

Courteous Authors

Carl van Vechten, author of "Music After the Great
 War," writes to George Edwards, author of "The God
 Who Made Himself":

New York, January 31, 1918.

George Edwards, Esq., La Jolla, Cal.:

DEAR SIR—In a clipping from the MUSICAL COURIER, relating
 to your book, "The God Who Made Himself," I find two refer-
 ences to my name, which have excited my curiosity. Perhaps you
 are referring to some other van Vechten, as I do not remember
 ever having written that art was "a god who came to save the
 world and all of its people." At any rate I would be grateful if
 you would furnish me with some information in the matter, and
 tell me where the chapters of your book can be procured.

Sincerely,

(Signed) CARL VAN VECHTEN.

Upon receipt of the above, Mr. Edwards sent Mr. van
 Vechten a copy of his book, in which the following para-
 graph was marked:

Finally, a thoughtful man named van Vechten declared that the
 god had lived too long in Germany. That people had grown so
 accustomed to think of him as a German god that they were in
 danger of forgetting that he was a god who came to save the world,
 and all its people. That "development" from little pieces was not
 the way his flesh should be composed. (In Germany the god had
 learned to think that such development was the highest possible
 standard for his flesh.) Furthermore, he said that anyway, after
 "The Great War" the god was going immediately to Russia, where
 the German way of making him grow was looked upon with dis-
 approval; and where thoughtful people were experimenting with an
 entirely new texture for his flesh.

In due course Mr. van Vechten sent the following enthu-
 siastic letter, closing the incident in a most gallant manner:

New York, February 16, 1918.

DEAR MR. EDWARDS—Thank you very much for sending me "The
 God Who Made Himself." I have found it very interesting and
 an original treatment. The reference in the MUSICAL COURIER is
 quite comprehensible now that I have seen the paragraph in which
 you allude to me; a charming paragraph, by the way, for which I
 thank you!

Sincerely,

(Signed) CARL VAN VECHTEN.

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 St., Ph. Schuyler 5698; Doolittle, 611 W. 127th St., Ph. Morn-
 ingside 7357; Doolittle, Wellington Hotel, Ph. Circle 1066;
 Frederick, 611 W. 127th St., Ph. Morningside 5691; Grant,
 20 5th Ave., Ph. Stuyvesant 3401; Gregg, 20 5th Ave., Ph.
 Stuyvesant 3401; Haire, 44 Barrow St., Ph. Spring 5227;
 Heineman, 3671 Broadway, Ph. Audubon 6100; Leidy, 501 W.
 178th St., Ph. Audubon 4193; Lillie, 310 W. 57th St., Ph.
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 318 Wadsworth Ave., Ph. St. Nicholas 8711; Pickering, 125
 W. 119th St., Ph. Morningside 9476; Scott, 449 W. 153rd St.,
 Ph. Audubon 7050; Snow, 204 E. 18th St., Ph. Stuyvesant 1836;
 Scoville, 2042 5th Ave., Ph. Harlem 3437; Smith, 410 West
 End Ave., Ph. Schuyler 9311; Stone, 35 Washington Sq., Ph.
 Spring 342; Tyler, 78 W. 85th St., Ph. Schuyler 7190; Valen-
 tine, 880 St. Nicholas Ave., Ph. Audubon 1550; Weidlich, 10
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MUSICAL COURIER READERS

Suggest Printing Old American Works

Des Moines, Iowa, March 1, 1918.

The Editor, Musical Courier:

Now, that music by American composers is being recognized and performed as never before, would it not be timely and proper to suggest to conductors of American orchestras to bring out from the musical archives of the past and bring to performance such works as "Our Great Republic," by George F. Bristow, and Dudley Buck's overture, "Marmion"?

I heard both of these works performed at the old Academy of Music in New York thirty-five years ago by the New York Philharmonic Society, under the direction of the composers, and before the members of the National Music Teachers' Association. Both numbers were well and favorably received at the time, and they would be well received now.

The overture to "Our Great Republic" is well worthy of performance by any orchestra, and would be particularly appropriate at this time. The music of "The Star Spangled Banner" is introduced at the close of the overture with brilliant effect. It was published by the Biglow & Main Company along in the later '70's.

Why not suggest to Mr. Damrosch and the Oratorio Society to bring out this forgotten work of one of the former second concert-masters of the New York Philharmonic Society, or to Mr. Strinsky?

Yours truly,
(Signed) M. L. BARTLETT.

Music and Militarism

New York, March 1, 1918.

The Editor, Musical Courier:

May I express humbly my sincere thanks to you for the editorial in the Musical Courier on "International Art"? That your publication puts patriotism above any other consideration proves to me more than ever that it is the unquestionable leader in its field. Owing to the far-flung influence you exert, I do hope that you will continue to separate art in music and German propaganda. That the glory of the German composers should be tarnished at this late day by using their hold on the American people's affection as instrumental of "Kaiserism," is a fact which these great men—were they living—would deplore.

Then, too, this misuse takes the form of a wedge for a habitation in America for a man like Doctor Muck, an avowed pro-German, as well as his colleagues who still enjoy our shelter and abuse our aims.

Very truly yours,
(Signed) RICHARD FLETCHER,
Editor, The Chronicle.

Marguerite Sylva Writes

New York City, March 8, 1918.

The Editor, Musical Courier:

It is humiliating to hold the belief that the American public needs to be educated in respect to the American flag or the American anthem, but under what other hypothesis can we explain the disrespect, unintentional I am sure, with which the rendering of the National Anthem at the commencement of the theatrical and musical programs is received? The members of the audience arise, of course, but apparently that they might better get a view of the audience and to pass observations and comments upon their neighbors.

If we can accomplish it by no other way, cannot the managers of the theatres display in a conspicuous position in their programs a demand, not a request, that the audience stand at respectful attention during the rendering of the National Anthem, and instruct the ushers to report any infraction of this rule? They have a right to make rules for the government of their audiences, and if the sense of duty and respect is so sadly lacking in so many people, it is the duty of those in authority to insist upon it.

Yours respectfully,
(Signed) MARGUERITE SYLVA SMITH,
(Mrs. Capt. R. L. Smith, U. S. N.)

Constance Balfour with Los Angeles Symphony

At the fourth pair of concerts given by the Los Angeles Symphony Orchestra, Adolf Tandler, conductor, at Clune Auditorium, were noteworthy as marking the appearance of Constance Balfour, soprano, as soloist. Mrs. Balfour possesses a voice of unusual beauty and wide range, which she handles with consummate art. As her part of the program, she gave two familiar arias, "Vissi d'arte" from "Tosca" and "Depuis le jour" from Charpentier's "Louise." So delighted was her audience that Mrs. Balfour was obliged to repeat the Charpentier aria in full.

A tour is now being arranged to bring Mrs. Balfour East this spring, when music lovers there will have an op-

MUSICAL MOTHER GOOSE

By SARA MUSICK

Jack and Jill
They tried to trill
So they could sing Rossini,
But in the shake
They'd always break,
So now they sing Puccini.

Mary had a little voice,
She tried to make it grow,
And so she always sang quite loud—
Now that was wrong, I know.

Simple Simon was a-wishing
He could hear Caruso,
But all the money he had got
Was not enough to do so.

Sing a song of sixpence,
A pocketbook quite slim,
Four and twenty pupils
Fill it to the brim.
When the year is over
The pupils try to sing,
But oh! the noises that they make
Would scare the German king.

Jack Spratt could ne'er sing loud,
His wife could ne'er sing soft,
And so they sang an Echo Song,
And everybody laughed.

Little Miss Muffet
Decided to rough it
And sing for the soldiers one day.
When she hit her high C,
They shouted with glee,
And frightened Miss Muffet away.

portunity to judge for themselves her splendid art, which has won such remarkable praise in the West. Already there is a wide demand for her services, especially as a festival artist.

Operatic Society Success Due Wassili Leps

On Thursday evening, February 21, and Monday evening, February 25, fresh proof of the unusual ability of Wassili Leps as a conductor was furnished, for the Philadelphia Operatic Society added unto its laurels with two very fine performances of Reginald de Koven's "Robin Hood." Organized in April, 1906, and incorporated in 1914, this society, of which Celeste D. Heckscher is president, has for its avowed purpose the furnishing of American singers with the opportunity to try their vocal and histrionic talents before representative audiences and under conditions existing on the professional stage, accompanied by a large orchestra. It also aims to create a greater interest in opera and its interpreters among the general public, which should eventually lead toward the establishment of regular companies throughout the country, and to encourage the American composer. The performances of the society are to be considered as "students' opera," and the participants are not to be classed as amateurs. To Mr. Leps is due the credit for the high standard attained by the organization, which within the past ten years or more has given excellent performances of "Faust," "Aida," "Martha," "Les Huguenots," "Hoshi-San," "Cavalleria Rusticana," "Mignon," "Pagliacci," "Bohemian Girl," "Norma," "Maritana," "Carmen," "Lucia," "Der Freischütz," "Coppelia," "The Golden Legend," "The Gypsy Baron," "The Serenade," "Madame Butterfly," "Bohème," "Marriage of Jeanette," "Hansel and Gretel," "Brian



WASSILI LEPS,
Conductor.

Boru" and others. Mr. Leps has been unceasing in his endeavors to cause these works to partake of all the features of professional performances and has succeeded in a truly remarkable manner. The next performance will be given on May 2, when Wolf-Ferrari's "The Secret of Suzanne" and Celeste D. Heckscher's "The Rose Destiny" will be given, this being the first performance for the Heckscher work. Mrs. Heckscher is a composer of unusual gifts and the work is certain to be interesting.

Another Hahn Treat in Arion Series

On Sunday afternoon, March 10, at the new club house of the New York Arion Society, 226 West Seventy-second street, the fourth musicale of a series of six, instituted by Carl Hahn, was given. The soloists were Regina Vicarino, soprano, George Reimherr, tenor, and Lisbet Hoffmann, pianist. An interesting program was presented, comprising numbers by Mendelssohn, Beethoven, Paul Tuon, Cornelius, Eugen Haile, Schumann, Strauss, Chopin-Liszt, MacDowell, Bennett, Forsyth, Claude-Warford, Marion Bauer, R. C. Clarke, Bertram Fox and Fay Foster. Robert Braine was at the piano for Mme. Vicarino and Ruth Bingaman played the accompaniments for Mr. Reimherr. The event proved to be a great success, as has been the case with the remainder of the series, and members of the society and their guests owe a vote of thanks to Mr. Hahn for a most enjoyable event.

Nelli Gardini Has Amusing Experience

Nelli Gardini, French operatic soprano, as is well known, is enthusiastically pro-Ally and has given unstintingly both time and money to further the cause of the present conflict, as well as looking after the needs of the wounded soldiers.

She is a great favorite in Canada and has made several tours in that country, but for some reason, during the trip from which she has just returned, her blond beauty and the fact that she had appeared in Germany shortly before the European war was declared, caused the suspicious eyes of the Toronto police force to look upon her with disfavor, and she was subjected to a very unpleasant cross

examination before her appearance in the evening at Massey Hall, where an audience of 5,000 people had gathered to hear the famous singer.

The Brantford paper contained the following concerning the incident:

Mme. Gardini, the Metropolitan prima donna who sang in Brantford last week and who was greeted by a capacity house at Massey Hall Thursday night, was subjected to a regrettable incident while in Toronto. Owing to the fact that she was in Germany just before the United States declared war, the silly rumor was apparently circulated there that she was pro-German. At six o'clock the night of her appearance at Massey Hall, a detective waited upon her at the Queen's Hotel and insisted on seeing her credentials and subjected her to a most irritating cross examination. Naturally the whole incident was most disconcerting to Mme. Gardini, who was just about to make an initial bow before a Toronto audience.

Marcella Craft Busy in Opera and Concert

Marcella Craft interrupted her concert tour in the Northwestern districts to reappear as guest-star with the San Carlo Opera Company during its return visits to Pittsburgh last week and to Cleveland this week. Miss Craft in both cities sang Traviata and Nedda, again drawing capacity houses at each performance. Miss Craft resumes her concert activities at Newark, N. J., on March 20.

Next month she will revisit the Northwest, and after appearances during Holy Week in Washington, D. C., will sing in Verdi's "Requiem" under Louis Koennenich at Carnegie Hall, April 4.

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tation in the part of
Almaviva, and has sung
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at Milan (La Scala),
Brescia, Naples, and
Trieste.

ACROSS THE COUNTRY

Albany, N. Y.—The Mendelssohn Club, Dr. Frank Sill Rogers, conducting, gave a most satisfactory concert before an audience that crowded Chancellor's Hall, Education building. The assisting artist was Evelyn Scotney, soprano, who recently arrived in this country from Australia. The club sang Stevenson's "Omnipotence," Mme. Scotney giving the incidental solo. Otto R. Mende, Edwin B. Parkhurst and a double quartet composed of Howard Smith, Charles N. Carpenter, Edgar S. van Olinda, Leo K. Fox, Daniel Whittle (club president), Edward L. Kellogg and Harold T. Cooper also appeared with the club. Harry Alan Russell was the club accompanist. Mme. Scotney delighted every one with her very lovely voice and her interpretation of a group of songs and "Caro Nome."—The State Street Presbyterian choir, Roy H. Palmer directing, presented Gounod's cantata, "Gallia," recently, Millicent Smith James being the soloist.—A Handel program was given recently at the First Reformed church under the direction of Alfred Hallam. Mr. Hallam will direct a large chorus choir and orchestra in the second and third parts of Handel's "The Messiah" Easter Sunday night. The first part was presented at Christmas when sixty-five members of the Schenectady Festival Chorus assisted.—Ethel Leginska, pianist, who appeared in Albany in recital earlier in the season, was a recent guest at the J. Austin Springer studio, having missed a train connection from the West to Boston.—Lydia F. Stevens has arranged for organ the Brahms "Hungarian Dance," No. 5.—The fourth recital of the Harmonic Circle of the Academy of the Holy Name took place recently, the participants including Sophie Stein, Irene Nagle, Luella Jackson, Berthe Denis, Constance Hammond, Pluma McIntosh, Edith Saunders, Marion O'Connor, Evelyn Danzig, Helen Raddling, Agnes Curran, Elsie Rich, Anna Breslin, Helen Bookheim, Gabrielle Leduc, Celia Silberman, Eva Seigel, Angelina Russo, Frances Cantwell and Gertrude Geary.—Mrs. Walter L. Hutchins and Bernice A. Crouse were in charge of the Monday Musical Club meeting, those contributing to the program being Mrs. Grover C. Fayles, Jeannette van der Hayden, Regina L. Held, Mrs. Lowell D. Kenney, Helen M. Sperry, Blanche Mundt, Mrs. B. R. Richards, Mrs. W. D. K. Wright, Adna W. Risley, Mrs. George D. Elwell, Esther D. Keneston and Mrs. George A. Rose.—Prof. John Carabella, a pupil of Mascagni, and now organist of St. Bernard's Church, Cohoes, has written a number of sacred

Kalamazoo, Mich.—A splendid series of artists' recitals is being given by the Kalamazoo Choral Union, an organization of 600 members, Harper C. Maybee, director. The Philadelphia Orchestra appeared in January, and on February 14, Alma Gluck sang to an audience of 3,000. The artist was accorded an exceptionally hearty reception. Salvatore de Stefano, harpist, was the assisting artist. Eleanor Schieb made an excellent accompanist. The organization presented Jascha Heifetz on March 1, and will close the series with the May Festival on May 12-13, when, for the seventh time, the Minneapolis Symphony Orchestra will be heard here. There will be three concerts, with the big children's chorus as one of the features. The Choral Union chorus will sing "Samson and Delilah," the soloists for which will be announced later.

Kansas City, Mo.—Some very interesting remarks on cornets and a drummer appear in the Kansas City Star of February 17 by E. M. Heiner, Kansas City's veteran band conductor. It appears that the cornet is his favorite instrument, and he has many entertaining anecdotes to tell about it and also about his experiences with bands, etc. In referring to the cornet, among other things, he said: "Because there is little or nothing for a cornet in the old ensembles it is not generally heard in symphony orchestras, although some of them use it. Yet the cornet has a wonderful range and it can be played as softly as a violin. As the years pass by it will grow to be as important in orchestra work as it is in band music." Mr. Heiner was in charge of the music for the first officially designated Home Guard Day by any State of the Union, celebrated here on Washington's Birthday by a review of the Second Provisional Regiment of Missouri by Governor Gardner and his staff.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—At a meeting in the Central School Auditorium, Mrs. Roy Chapin made her debut singing "The Woman's Marseillaise" (written by Hazel Mackaye, sister of the poet, Percy Mackaye).—Laura Nemeth, of New York, sang at a reception given in her honor by Mrs. H. P. Branning.—On February 26 the first folksong festival given in Miami occurred in the Lyric Theatre. There were 200 singers seated upon the stage, directed by Azalia Hackley, who proved herself an excellent teacher by the

"Opera Research Club," an organization of young matrons and maidens, their "research" carrying them no further on this occasion than to the "opera" of various local composers—a very complimentary thing, to be sure, on the part of students, but not always highly edifying from the standpoint of "research," on the part of the audience.

New Bedford, Mass.—A new musical society has just been organized under the name of the New Bedford Musical Association, with Addie R. Covill as president.

New Orleans, La.—The concert of Mischa Elman, February 25, attracted a very large audience. The violinist was in fine form and held his listeners throughout his excellent program. Elman's performance of the Lalo "Symphonie Espagnole" is something to remember with rare delight. The audience was emphatic in its admiration of the artist and insisted upon several encores. Philip Gordon played the accompaniments.—Mme. Schumann-Heink appeared in this city on two occasions. The first was at an open air concert on Sunday, March 3, in Lafayette square, where fully 10,000 persons, among them many soldiers and sailors, gathered to hear the noted prima donna. With the graciousness peculiar to herself, Mme. Schumann-Heink sang not only "The Star Spangled Banner," as she had promised to do, but gave the Bizet "Agnus Dei," and Oley Speaks' "When the Boys Come Home," and concluded with a repetition of the national anthem. There is no need to dwell upon the reception accorded the great songstress. Cheers and shouts rang through the square after each selection, and when the concert was over throngs crowded about her as she made her way to her car. Mayor Martin Behrmann presided and paid a glowing tribute to the diva. It is said that the crowd was the largest ever witnessed in Lafayette square. Mme. Schumann-Heink's second appearance was at the Athenaeum, on Monday evening, March 4. The popularity of this beloved artist was again proved by the size of the audience. It is needless to write of her voice and art at this late day. All that need be said is that she held her hearers just as she held them in the past, and won enthusiastic plaudits as of old. She was assisted by Edith Evans.

Both Mischa Elman and Mme. Schumann-Heink appeared under the management of Harry Brunswick Loeb.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Orlando, Fla.—On February 28, the Orlando Music Festival, under the direction of Walter Drennen, began its series of five concerts. On that evening, Marie Rappold, soprano, and Henri Scott, bass, both of the Metropolitan Opera Company, gave a joint recital, with L. T. Grunberg at the piano, before a representa-

OSCAR SEAGLE'S SUMMER CLASS

Schroon Lake, New York. June 1 to September 1, 1918.

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compositions.—Joseph Bonnet, famous organist, comes to St. Joseph's Church to give an organ recital early in May.—Alma Gluck, assisted by Salvatore de Stefano, harpist, appeared in recital at the Hall under the management of Ben Franklin, delighting a large audience.—A musicale was given recently at the home of Mr. and Mrs. George D. Elwell.—Viola Gunzel has been engaged as soprano soloist in the First M. E. Church.—One hundred and fifty members have been enrolled in the new Albany Choral Society, Fred W. Kerner directing. The society will sing "The Ten Virgins," Gaul, this spring with a full orchestra.

Boston, Mass.—(See letter on another page.)

Charleston, S. C.—The cantata "The City of God," which was given last fall in connection with the celebration of the Lutheran quadricentennial, was repeated Sunday afternoon, February 24, at St. Philip's Church, for the benefit of the Charleston Chapter of the American Red Cross. Ella Isabel Hyams, president of the Musical Art Club, directed the music, and the soloists were Elsa Bargmann, soprano; J. D. Voight, tenor, and Julius Schroder, baritone. The large chorus had rehearsed with conscientious purpose, and this was reflected in the manner in which the music was sung. Miss Bargmann is a popular young soprano and her work was much enjoyed.—Miss Bargmann recently gave a concert in Hostess House, at Camp Sevier, which is situated only a few miles from this city. A large crowd of enlisted men were present, and Miss Bargmann made a hit with a popular program, especially selected for the boys in uniform. A quartet of enlisted men and officers assisted Miss Bargmann in the program, which included an aria from "Madame Butterfly" and several song groups. After the concert, an informal reception was held, and every one was enthusiastic about a repetition of the event.

Chattanooga, Tenn.—Ottokar Cadek, who in last week's issue was inadvertently reported with Fritz Kreisler, is studying with Franz Kneisel.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Hartford, Conn.—The Paulist Choristers of Chicago came to Foot Guard Hall, on February 25 and were greeted by a capacity house. This organization of singers has been extraordinarily successful in its tour and the effective work done here shows very readily the cause of its popularity.—A benefit concert was given at the Center Church House on February 27, the money going to the Sunshine Society to help the poor of Hartford. Local artists assisting were Susan Lord Brandegee, cellist; Gertrude Damon Fothergill, soprano; Nellie Corey Reynolds, contralto; Wesley W. Howard, tenor; Harry C. Olmstead, baritone, and W. H. van Maasdyk, violinist.

success of her program. At the close the audience was asked to stand for a little community singing.

Montreal, Canada.—Sarah Fisher, soprano, and Leo Pol-Morin, pianist, gave a successful recital in the Ritz-Carlton. Miss Fisher possesses both voice and temperament, and her interpretation of a varied program gave much pleasure. Mr. Morin was most successful in his numbers, which were given with much life and skill.—Jane Mortier, pianist, and Jeanne Maubourg, vocalist, were heard to advantage in a program consisting chiefly of representatives of the French School of Music. Both artists were liberally applauded for their conscientious work. Mme. Masson added to the success of the concert by her successful piano accompaniments.—Benjamin Scherzer gave his first violin recital here in the Windsor Hall. His program was very ambitious, but although Scherzer is young in years, he plays in a manner one expects in only the mature artist. His technic is excellent and his interpretations found much favor. Miss I. M. Stanley, by her accompanying, shared in the success of the concert.—The American String Quartet was heard to advantage in the Ritz-Carlton Hall. The concert was in aid of the Navy League and was well attended. Lady Meredith introduced Colonel Williams, of Toronto, who spoke of the great work and need of the navy. A feature of the concert was the successful rendering of the Arensky trio in D minor, by Miss G. Marshall, violin; Hazel L'African, cello, and Mrs. Thomas Hanley, piano.—Stanley Church Choir pleased in a rendition of Barnby's cantata, "The Lord Is King," under the direction of Harold Brown. The male quartets with H. Gnaedinger, cellist, added to the success of the evening.—Joseph Sancier, a prominent Montreal vocalist, gave a successful recital and added to his reputation as a singer by his phrasing, enunciation and clever interpretation of a number of songs. He was assisted by Ruth Pryce, violinist, whose playing evoked much enthusiasm. Mme. Sancier officiated at the piano with success.

Nashville, Tenn.—Outstanding events of recent occurrence in Nashville have been the second appearance of Rudolph Reuter, Chicago pianist, at Ward-Belmont, and the semi-professional debut of Mrs. Thomas H. Malone, a young matron whose artistic growth has been of much interest to her friends. Returning from a season of study with Mme. Sembrich, she sang at a concert put on for charitable benefit, and formed the artistic apex of the evening. Messrs. Potjes, pianist, and Rose, violinist, recent additions to the city, as members of the Ward-Belmont faculty, added new laurels to their reputations.—Mr. Reuter has made many friends in Nashville by reason of his virile and facile pianism, and his program, made up of the unhackneyed, was greatly enjoyed because most refreshing.—Howard Taylor, director of piano at Nashville College, played his second program of the season on March 4.—There has been activity of the various clubs, chief among them a Nashville composers night presented by the

tive audience, which had gathered from the entire surrounding country, and which stayed for the entire series of concerts. The second evening of the festival, Rossini's "Stabat Mater" was given with Marie Rappold, Jean Cooper, Henri Scott and Reed Miller, assisted by L. T. Grunberg at the piano and a chorus of 260 mixed voices, conducted by Walter Drennen. The "Inflammatus" made such an effect that it had to be repeated. The third day, in the afternoon, Mischa Elman played a recital to a crowded house. Henri Scott, Reed Miller and L. T. Grunberg appeared in joint recital that evening. Mr. Scott gave a vivid production of the "Two Grenadiers"; Mr. Miller was most successful in rendering Burleigh's negro spirituals and Mr. Grunberg made his chief impression with a group of solo compositions by Chopin and Liszt. At the fifth concert, on the fourth day, Haydn's "Creation" was given as a fitting finish.

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Redlands, Cal.—(See "Music on the Pacific Slope.")

Sacramento, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—A house with every available space filled, with seats even on the stage, greeted Mme. Schumann-Heink when she appeared in recital here February 22. As this prime favorite among musicians came on the stage, she was greeted with thunderous applause from this vast audience. Edith Evans was Schumann-Heink's most efficient accompanist. There is something about this wonderful woman that makes one feel as if he were carried along on the spirit of song. Comment is unnecessary on her incomparable art as a singer; the exquisite pianissimos, marvelous high tones and beautiful low ones. At the conclusion of the program there was insistent applause, and in acknowledgment she came back again and again to bow and smile her pleasure at the reception she was accorded. During her stay in the city she sang twice at Camp Travis and once at Kelly Field. She was given a splendid reception at both camps.—The B Minor Musical Club at a recent meeting studied "Mexican Music," with Vera Powell, Rosalyn Zucht and Agnew Denison in charge of the program. Those who participated were



ELLA
DELLA

Frances Wheeler, Laura and Eleanor Keller, Maxine Hood, Norma Henning, Arthur Zucht, Carol Stires, Elizabeth Campbell and Ernest Henning. Mamie Reynolds-Denison is the honorary president of this enterprising club of young boys and girls.—At a recent meeting of the Steinfeldt Music Club, Jamie Taylor was elected president. The program was in charge of Mildred Seele. The following topics were discussed: "The Life History of Bach and His Passion Music," "The St. Matthew Passion," "Bach as an Organist," and a general discussion of Bach's compositions. A number of his compositions were played.—The Glee Club of the Y. W. C. A. recently gave a program at Remount Station No. 2. Those participating were Elizabeth Scheidler, Bonnie Davis, Marie Flager, Bernice McGee, Elsie Eikel, Mary Crawford, Sallie Simms, Parlie Rowland, Winifred Terwilliger, Sergeant Simms, John Simms and Louis Morgan. The program was in charge of Mamie Reynolds-Denison, the director. Agnes Kray was the accompanist.—A splendid program was given recently at the Camp Travis Hostess House at the reception given the nurses of the Base Hospital and the Fort Sam Houston Hospital. The program was given by Mrs. L. L. Marks, soprano, a teacher of San Antonio; Mrs. Alfred Duerler, contralto; Julien Paul Blitz, cellist (conductor of the San Antonio Symphony Orchestra), accompanied by J. Santos; Reuben Beckwith, a pianist of note (now with the army), and A. Taggart, baritone, also with the army. Every number was greatly enjoyed.—A concert was given recently in the Y. M. C. A. auditorium at Camp Travis by members of the San Antonio Musical Club. They were Bertha Berliner, Ellen Allen, Mrs. R. R. Carlyle, Oscar J. Fox, Lillian and Russell Hughes, Elizabeth Senior, Jimmie Holmes, Hector Gorjux, Nora Duessen, and an ensemble number by Hazel Cain, Leonora Smith, Mrs. M. Cowles, Anita Daniel, Eunice Gray, W. P. Romberg, Alvin McMurray, violinists; Bessie Guinn and Edward Goldstein, cellists, and Frederick King, pianist. The concert was given under the auspices of the Red Triangle Co-operative Committee, Mrs. F. L. Carson, chairman.—An interesting program was given recently at the Base Hospital, Camp Travis, in charge of Mrs. F. L. Carson, by Ruth E. Herbst, cornetist; Pauline Fellers, reader; Adeline Craig, soprano; Hazel Cain, violinist; Ardis Dean Keeling, soprano; Maida Davis, reader, and Sergt. Herbert Wall, baritone. Meta Hertwig was the accompanist.—A program, in charge of Mrs. H. W. Chaffee, was given at Camp Stanley recently, the participants being Hugh Knowles, violinist; Ruth King, reader; Eunice Haral, soprano; Alice Taylor, violinist; Eugenia Sharrill, reader, and Nora Morse, soprano. Mildred Haral was the accompanist. Another program given recently at Camp Travis consisted of numbers by Hugh Knowles, violinist; Pauline Sellers, reader; Sergt. Herbert Wall, baritone; Maida Davis, reader; Hazel Cain, violinist; Reva Berman, reader, and Elena Rouse, soprano. The accompanists were Mary Wise and Elena Rouse. All three programs were presented by the Red Triangle Program Committee of the Army Y. M. C. A.

San Diego, Cal.—This city enjoyed a remarkably fine organ recital on the Spreckels organ, Balboa Park, by Edwin Kraft, of Cleveland, Ohio, on the invitation of Dr. Humphrey J. Stewart, the official organist. This recital was particularly appreciated by a large and well trained audience. Speaking of all these highly trained audiences and artists, it must be explained that during the first year of Dr. Stewart's recitals, it remained for the Doctor to do all this educating so that visiting organists would not be annoyed by loud conversations, large purchases of eatable commodities, and various other distracting influences.—The Professional Musicians' Guild held a most successful meeting at the home of Mrs. W. H. Porterfield. Mr. Porterfield was the speaker of the evening, and spoke in his capacity as manager of the San Diego Sun on the relations of the press and the musicians, and in view of his very sympathetic understanding of the subject, was accorded enthusiastic appreciation. A delightful evening of pleasure as well as business was enjoyed and many new members enrolled. Owing to a large surplus in the safe, the fee for admittance was reduced one half, which is the best proof of the advance this organization has made.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Scranton, Pa.—John T. Watkins, conductor of the Community Chorus, is rapidly bringing that body of singers, numbering 500, to a state of excellence.—Those fortunate ones who heard the fine A. G. O. service at St. Luke's felt that it gave particular beauty. A scholarly paper read by the Rev. Mr. Kreidler and the fine rendition of the Barnby evening service were especially noted. Ralph P. Jones, composer of some well known songs, is organist and choirmaster.—Alfred Pennington, director of the Scranton Conservatory, reports his busiest season.

State College, Pa.—Under the auspices of the department of music, C. C. Robinson, director of the Pennsylvania State College, four Adelpia artists, Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Henry Gurney, tenor; Frank M. Conly, bass, gave a concert on Friday evening, February 22, at the Redpath-Brockway Lyceum, Pittsburgh, Pa. Each of the singers pleased, Mrs. Langston's beautiful voice and fine art causing her to be a special favorite. Chaminade's "Caprice," played by William Silvano Thunder, was also much enjoyed.—On Sunday afternoon, February 24, the College Chorus gave a rendition of Gaul's "Holy City," under the direction of Clarence C. Robinson, in the Auditorium. The solo work was done by Anna Geist (of the 1920 class), soprano; L. G. Sener (of the 1921 class), tenor; H. L. Ridenour, baritone, and Mrs. C. C. Robinson was the accompanist.

Tampa, Fla.—On Monday evening, February 25, through the courtesy of Mabel M. Suavely a number of invited guests in the music room of the Tampa Bay Hotel heard Pasquale Tallarico, pianist. Spontaneous applause throughout the program attested the sincere appreciation of the audience.—A very large and enthusiastic audience gathered in the Tampa Bay Casino on Thursday evening, February 28, to pay homage to Mischa Elman, as he made his initial appearance in this city. He sustained the repu-

tation he enjoys and fulfilled the expectation of exacting critics. The appreciation of the audience was manifest throughout the evening.—The Friday Morning Musicales this year are following the "Seasons" in musical adaptation and Spring was graphically depicted at the regular meeting on March 1. The program was in charge of Mamie Costella Dawson, who through thoughtful preparation arranged one suggestive of the joyousness and freedom of the springtime. Those participating were Mrs. M. D. Bailey, Miss Sinclair, Mr. Scott and Mr. Lamberon.—The study class in opera was conducted by Mrs. H. T. Lykes. "Aida" was the subject of discussion. The juvenile department of the Musicales gave an instructive program with music chosen from French composers. The meeting was in charge of Barbara Knight.—The regular public practice of the Virgil School of Music, under the direction of Mabel M. Suavely, was well attended by a number of interested friends in addition to the regular school patrons.—The orchestra at the Tampa Bay Hotel, composed of artist soloists, gives weekly concerts in the music room of the hotel, which have become occasions of much favorable comment among musicians in this community.—A very interesting recital was given in the parlors of the De Soto Hotel by Emily Tete, former court pianist in Russia, and Frank Graham, an English dramatist.—A special program of musical merit was given at the First Methodist Church under the direction of the organist, Mrs. E. H. Hart.—On Sunday evening, February 24, the cantata "Nativity" was given by the choir of the Baptist Church under the efficient direction of M. G. Beckwith. The leading solos were sung by Mrs. M. G. Beck-

with, Mrs. Claude Park, Walter Blount and Will Stubbs. Mrs. G. H. Hodgson, violinist, added to the enjoyment of the occasion. Doctor McGilvrey played a trumpet solo that was much enjoyed.

Washington, D. C.—Eddy Brown, violinist, was the soloist for the eighth of T. Arthur Smith's Ten Star Series of concerts given on February 15 at the National Theatre. The violinist appeared here last year, making a decidedly favorable impression on his audience, and therefore a large gathering was present on the occasion of his second appearance in this locality. Mr. Brown played his own arrangement of Cramer's rondino, a composition which was received most enthusiastically and which was repeated by the young artist. Stuart Ross acted as accompanist.—At last, after "lo, these many years," Washington has a daily paper which thinks music of enough interest to the general public to give a page space to the subject. All honor to Mr. Brisbane and the Washington Times.—The Arts Club of Washington has played a large part in advancing musical standards, and none of the club's membership has done more than Felix Garziglia. On Tuesday, February 26, Mr. Garziglia gave a program before the Arts Club which fully demonstrated not only his fine technique, but his command of tone color.—Walter Charnbury, teacher of piano, presented Jeune Schwartz, a gifted pupil, in recital, Tuesday, March 5, at Studio Hall. Her interesting program was much enjoyed.—A concert of great delight to Washingtonians was that given by Frieda Hempel, col-

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oratura soprano, recently in the National Theatre. It was the third in the Artists' Course arranged by Mrs. Wilson-Greene. The program was thoroughly enjoyed from beginning to end. Miss Hempel was the recipient of much applause after the rendition of "Dixie" as an encore. Paul Eisler was the accompanist, and also played a solo, Liszt's "Liebestraum." Margaret Matzenauer, prima donna contralto of the Metropolitan Opera Company, gave her first concert in Washington in the National Theatre, on March 1, making a decidedly favorable impression upon those fortunate enough to hear her. Her program, a particularly well made one, consisted of four groups, each of four numbers. To quote from the Washington Post: "It would be difficult indeed to say which one of Mme. Matzenauer's songs gave the greatest delight, so nearly perfectly were they all done." Much credit is due Erin Ballard for the competent way in which the accompaniments were played.—A song recital by Loraine Wyman, of New York, was given in Central High School on March 4. This was the last in a series of five concerts given by the Washington Society of Fine Arts, in an effort to place good music within the reach of Washingtonians. Miss Wyman sang old French and English folksongs in costume.—An exceptionally large audience was on hand at the National Theatre on the occasion of Alma Gluck's recent song recital. So much liked was the "Czar's Bride," that Mme. Gluck was compelled to repeat it. The artist was assisted by Salvatore de Stefano, harpist, who played several solos with skill and brilliance.—The March 1 program of music of the Friday Morning Music Club at the New Willard Hotel was made up chiefly of chamber music. Special mention should be made of the excellent ensemble work of Geraldine Edgar, violinist; Helene Broemer, cellist, and Clara Ascherfeld, pianist. Mrs. W. H. A. Walker, a guest of the club, delighted with several soprano solos. Claude Robeson was at the piano.

Wichita, Kan.—Mme. Schumann-Heink was the February high light in Wichita music annals for this season, filling the Forum with thousands of admiring friends and musicians. The Armitage concert direction, under whose local auspices she appeared, proved wise in choice. Mme. Schumann-Heink has been to Wichita many times, and her popularity ever increases. She is still the wonderful woman, interpreter, and in excellent voice. The usual graciousness of the artist was evident in the numerous encores. Edith Evans, accompanist, relieved the diva with a group of piano solos. Wichita is waiting now with interest the next and last number of the Forum All Star Series (All Star is a fitting name), Galli-Curci, who comes April 12.—The last week in February was Zoellner week. The famous and likewise popular quartet gave a magnificent program at the Crawford Theatre, February 26, and drew a good audience. Jeanette Durno, pianist, shared honors, appearing as soloist and also in the César Franck F minor quintet with the Zoellners. Miss Durno was one of the soloists at the May Festival two seasons ago and popularized herself then by brilliant pianism. She reaffirmed her art this week. The quartet played two numbers by Dean Skilton, of Kansas University. Wichitans were interested in these works particularly. The Zoellners are par excellence in ensemble, a wonderful family and gracious in encores. The same program was given February 28, at Mt. Carmel Academy to the student body. Hutchinson, Manhattan, and other cities in the state have enjoyed this quartet this week. Little can be added to reviews of the past on their work. That this was their third appearance in Wichita and unquestionably not their last, augurs more for the hold they have here than any other review.—Within the past few weeks many local programs have been presented. Marcia Higginson, soprano, pupil of the McBurney Studios of Chicago, was heard. Two programs of prominence were the Saturday Afternoon Musical Club's offerings of February 8 and 23. Miss Higginson was in excellent voice, showed great improvement in her placement, and the interpretation of the Grieg group of songs was especially fine. Three groups of songs and two appearances of the Brokaw Violin Quartet completed this program.—The Saturday Afternoon Musical Club presented the faculty of the Winfield Conservatory at High School Auditorium early in February, and as a Red Cross benefit. Jetta Campbell-Stanley, soprano, of Wichita, who also teaches at Winfield; Marguerite Waste, violinist, and Archibald Olmstead, pianist, gave the program.—Thurlow Lieurance figured largely in the Indian music program presented at Mrs. Lester Heckard's home by this same club, February 23. His Indian suite for violin and piano was introduced by Terry Ferrell, violinist, a promising pupil of Ralph Brokaw. Mrs. Heckard sang Lieurance's "At the Sundown" and the "Indian Serenade," with violin obligato by Mr. Ferrell, who was also heard in solo numbers.—If any one doubts the demand of the Wichita public for music, they should attend, or attempt to attend, the Forum concerts by the Midian Shrine Band, Sundays. At a recent concert it was estimated that fully 3,000 were turned away. The Forum seats 5,000 and some over. Music is having its innings this season here.

Wilkesbarre, Pa.—Into real glory came "The Star Spangled Banner" and "America," as sung by a wonderful chorus of 5,000 voices at the Public Safety Meeting of the Armory on March 6. Dr. Schofield had charge of the music and led with spirit. Herbert Lloyd's fine bass was heard in war ballads.—Mr. and Mrs. Fredelwyn Willson will present their pupils in recital at the Y. W. C. A. Auditorium shortly. Busy with their classes at Towanda and, also with Mrs. Willson's duties as soloist and director of the Memorial Presbyterian Choir, they always find time to do their part in any musical or civic development.—The High School Orchestra gave a creditable performance last week—the music in the High School under the direction of Edith Hoffman is of great value to a large body of students as she is well equipped for her work.—Sue Harvard, soprano, and Wynne Pyle, pianist, are the soloists chosen by the Pittston Civic Club for its spring concert.



MAYO WADLER.

The gifted young violinist who made his debut at Aeolian Hall, New York, on February 15, with unusual success, both press and public-acclaiming him, and who gives a concert on March 15 at Jordan Hall, Boston. Mr. Wadler, who is a pupil of Willy Hess, was preparing to make a European tour in 1914, when the war made it necessary for him to cancel it.

Facts About Tamaki Miura

In a recent chat with a MUSICAL COURIER representative, Tamaki Miura, the little Japanese prima donna whose work in Puccini's "Madam Butterfly" has gained her world fame, disclosed a number of interesting facts about herself.

Mme. Miura, having studied in her own country under well known European teachers, went to Berlin to study with Lilli Lehmann, when the war broke out. Escaping with only one suit case from that city, she went to London, where she made her debut at Albert Hall, under the direction of Sir Henry Wood. It seems the little singer, upon arriving in the big English city, wrote Sir Henry and told him she would like to study with him. He ignored her first and second letters, until in her third one she confessed that she had sung in Japan for the German Crown Prince and the Duke of Connaught. The information brought word from the conductor, telling her to come with her accompanist the following Tuesday. Sir Henry was so delighted with Mme. Miura's voice that he arranged for her to sing a month later at Albert Hall on the same program with the famous Patti. After the concert, in which the native of Japan scored an instantaneous success, Mme. Patti kissed the little singer and complimented her. Incidentally, the kiss was the first one Mme. Miura had ever received because, as she explained herself, "people do not kiss in my country." Later she gave seven performances of "Butterfly" at the London Opera House, as the Covent Garden season had been discontinued for that time. Max Rabinoff engaged her to come to America, which she did, and has been heard with the Boston Opera Company, the Sigaldi in Mexico, and with Bracale in Havana. As a result of her tremendous success both in "Butterfly" and "Iris," she will be heard at the Colon, Buenos Aires, South America, this summer. Upon her return, if the war permits, she will go to Italy to fill an operatic engagement. Should the contract be made void on account of the present difficulties, Mme. Miura will be heard again in the fall with another opera company.

During the months of March and April she will fill a number of concert engagements. A. Bagarozzy, of 1495 Broadway, is her Eastern representative, and Sparks M. Berry, of Los Angeles, Cal., is handling her Western bookings.

Florence Nelson Sings at Camp Upton

A large audience of officers heard Florence Nelson, the gifted lyric soprano, in a varied musical program Thursday evening, February 14, at Camp Upton. Her delightful voice and charming personality captivated the soldiers, and she was forced to give several encores.

Miss Nelson has been singing for different War Relief Funds for nearly a year. Through her efforts, each concert has added to the funds considerably.

In March and April, 1918, Miss Nelson will tour the Eastern States under the direction of the Eastern Concert Bureau.

George Reimherr Appearances

George Reimherr, tenor, is not only in great demand as an able interpreter of songs by American composers, he is a convincing oratorio tenor and a skilful recitalist. Wednesday evening, March 6, Mr. Reimherr gave a program at the Criterion studios, Carnegie Hall, New York City. Sunday evening, March 3, Mr. Reimherr sang the tenor role in Mendelssohn's "Elijah" at the First Congregational Church, Montclair, N. J. The tenor was equally successful on both occasions.

Olive Nevin for Private Musicales

Olive Nevin, soprano, is greatly in demand for private musicales. March 4, she was the solo artist at the studio musicale of Mrs. Brackett, East Fourth street, New York. Many members of the Aviation Corps were in attendance. February 25, she sang at the home of Mrs. Osborne, Riverside Drive. March 2, Miss Nevin went to Camp Upton, where she gave an informal program, including many

songs of the West, which was enjoyed hugely by the soldiers.

More Anglin-Damrosch Greek Plays

It is announced that next season Margaret Anglin will give a lengthy New York season of Greek plays at a large theatre. She will have the co-operation of Walter Damrosch, who wrote the music for Miss Anglin's recent productions of "Medea" and "Electra." Mr. Damrosch will do the scores also for Aeschylus' "Agamemnon," and Euripides' "Iphigenia in Aulis."

Arthur Howell Wilson

Word has been received from France of the death there in an aeroplane accident on February 23 of Arthur Howell Wilson, a young American pianist of unusual ability and promise.

Mr. Wilson was born in Philadelphia, Pa., twenty-seven years ago and was a graduate of the University of Pennsylvania. He began his musical studies in his native city under William Hatton Green. Prior to the outbreak of the war he spent three years abroad studying. The day following America's entry into the war Mr. Wilson enlisted and soon joined the aviation service. He passed his tests as one of ten honor men, and sailed for France last August.

Mr. Wilson has appeared in recital both here and abroad, and as soloist with the Philadelphia Orchestra and the Gewandhaus Orchestra of Dresden. His teachers have been Howard Wells, Leonid Kreutzer, A. K. Virgil and



ARTHUR HOWELL WILSON.

Ernest Hutcheson. With the last named he was also associated in the capacity of assistant both in New York and during the summer at Chautauqua.

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